musical
COURIER

Berkshire Festival Report

Teachers Meet in West

Holland and British Fetes

Jerard Jennings

ALLEN ADKINS

SEPTEMBER, 1949
25 cents

AT THE BASILICA DI MASSENZIO . . . Jacques Rachmilovich, conductor of the Santa Monica (Calif.) Symphony, bows to a Roman audience after a guest appearance with the Santa Cecilia Symphony in July. The section of the audience shows U. S. Ambassador James C. Dunn and Mrs. Dunn. Mr. Rachmilovich, during a six months stay in Italy, also conducted the St. Cecilia Symphony in 13 symphonic short films, scheduled for release in America and other countries. He made three albums of symphonic recordings for an American company. (Photo © Ghibli.)

(Right)
KEY FIGURES IN OPERA PREMIERE . . . T. D. Robb (left), composer of the opera Little Joe, in Albuquerque, N. M., where the world premiere will take place in January, 1950, with Prof. Robert Korst, director of the Opera Workshop, and Jane Snow, soprano lead.

CANDID SHOTS AS SUMMER NEARS END IN MUSICDOM

VACATION SCENE . . . Luboshutz and Nemenoff, duo pianists, entertain O. O. Bottorff, president of the National Concert and Artists Corporation, and Mrs. Bottorff at their summer home, "Twin Keys," Rockport, Me. L. to r., Mr. Luboshutz, Mr. Bottorff, Miss Nemenoff (Mrs. Luboshutz) and Mrs. Bottorff.

HOLIDAY WITH "STRAD" . . . Beverly Somach, young violinist, with her teacher, Irma Zacharias, on vacation as guests of Dr. and Mrs. Richard Day at their Bridgehampton, L. I., estate. Miss Somach is now playing a Stradivarius loaned to her by the Feuermann family.

AT KA-RIN-O'-KE . . . Dr. Clarence Adler with Mrs. Adler and their son Richard at his artist-colony, of that name at Lake Placid, N. Y., where Dr. Adler is teaching pianists from all over the world. These include the two Kabayaos from the Philippines and Gladys Stein, who recently completed a ten weeks' recital series over WABF.

SIX HITS, NO RUNS, NO ERRORS . . . Eunice Podis, pianist, manages a few baseball sessions between her six orchestral engagements this summer. Three were with the Cleveland Summer Orchestra under Rudolph Ringwall and three with the New Orleans Symphony under Richard Korn. Miss Podis will make major recital appearances in Boston, Chicago, Cleveland, Kansas City and New York this season.

KIMONOS FOR THE "MET" . . . As a good-will gesture, two sets of wedding dresses and a trousseau for use in Puccini's Opera Madama Butterfly have been sent to the Metropolitan Opera Guild. They are gifts of Hiroji Aoyama, and were presented to Clarence A. Davies, music officer, Motion Picture and Theatrical Branch, CI & E, GHQ, SCAP (who stands at left) in a special ceremony at Radio-Tokyo. At center is Viscount Takatosi Kyogoku, Japanese music critic; right, Mr. Aoyama. Kneeling are Kiyoko Ohtani and Fumiko Ohkuma, stars of the Fujiwara Opera Co., who sang Butterfly arias following the ceremony (televised). (Group picture, U. S. Army Photo by Nutter.)

PAGLIACCI PRINCIPALS who appeared in the featured performance of the Leoncavallo work at the opening of the Second National Opera Festival (Aug. 5) in Milwaukee's Temple of Music, Washington Park. L. to r., Ray Wolansky, baritone of the New England Opera Theatre, Boston (Silvio); Frank Guarrera, Metropolitan Opera, New York (Tonio); Leona Schuenemann, St. Paul Civic Opera (Nedda); Frederick Jagel, Metropolitan Opera (Canio); John D. Anello, Milwaukee conductor and festival director; and Alfonso Carone, National Opera, Mexico City (Beppe). (Story, page 24.) (Milwaukee Journal Photo.)

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International Music Exchanges

Several years after the foundation of UNESCO and other agencies, the wheels of international music exchange are turning, and some worthwhile projects have developed. The Civil Affairs Division of the Department of the U. S. Army has been sponsoring visits of American artists to Germany. Among those who have appeared or are appearing there this year are Webster Aitken, pianist; the Walden String Quartet; and Mack Harrell, baritone. The Yale Glee Club is also carrying out some exchange work in its tour of Europe this summer.

A beginning has been made in the plans to bring European artists and writers here. Through the Cultural Exchange Program of the U. S. Government, the first German musician sent here was Dr. Hans Heinz Stuckenschmidt, well-known Berlin music critic, whose visit and his survey of musical resources left him much impressed with the musical facilities and the spirit with which they were being used in this country.

Aiding Musicians Abroad

Dr. Howard Hanson, chairman of the Panel on Music in the U. S. Commission for UNESCO, reported after the meeting of that panel in New York last June, that a special international fund has been set up by it, in conjunction with other interested music organizations, and headed by Dr. Carleton Sprague Smith and Dr. Serge Koussevitzky. This group has collected some $11,000, which is being used primarily for the assistance of young composers abroad. It has been proposed that scholarships be founded and works of Europeans be recorded.

A catalogue of contemporary American orchestral works performed in the U. S. is being compiled under the direction of Wayne Barlow, graduate faculty, Eastman School of Music. The first section of a catalogue of recorded music which will list American works is being undertaken by Lee Fairley, a member of the State Department. A catalogue of useful solo and ensemble music is being compiled by Harold Gleason, of the Eastman School. The problem of publication of these lists, however, "has not been solved."

The sub-committee on Rehabilitation, under the chairmanship of Mrs. Guy P. Gannett, is sending music and materials to organizations abroad which need assistance. Numerous examples of the fine work in this field by the National Federation of Music Clubs have been announced in the last few years. A new project for the presentation of recorded broadcasts of the folk music of member nations of UNESCO is also under way, as is reported on page 16 in this issue.

Exchange of Teachers

A subcommittee on Music in Education, under the direction of Miss Vanett Lawler, assistant secretary of the Music Educators National Conference, is promoting the interchange of teachers with other countries, especially in Latin America. A number of South American musical experts have been brought to the U. S. to attend various conferences and to "observe the pattern and techniques of music education" here. The committee on the exchange of persons and concerts, headed by Dean Donald M. Swarthout, past president of the National Association of Schools of Music, has secured cooperation of member schools in presenting a series of UNESCO Concerts.

Establishment of an International Institute of Music (recommended by the first general conference of UNESCO) has been postponed until the necessary financial support is found, but meanwhile an International Music Council has been formed, on which the U. S. is represented by Dr. Carleton Sprague Smith, Harrison Kerr and Dr. Charles Seeger.

TANGLEWOOD PERSONAGES FACE THE CAMERAS at the start of the Berkshire Festival. Left to right, Eleazar De Carvalho, of Brazil; Mrs. Koussevitzky and Serge Koussevitzky, of Boston; Leonard Bernstein, of New York. (Whitestone Photographers.)

Radio "Give-Aways" Banned

It is still too early to prophesy effects of the recent Federal Communications Commission ruling that "give-away" shows will be prohibited and after Oct. 4 licenses of radio and television stations that engage in them will not be renewed. One result has been quickly apparent—the majority of the radio industry is up in arms against the decision. ABC and CBS have said they will seek recourse in the courts, so that a ruling may be placed on the record. Until that verdict is in, no comment on the legality of the action would be appropriate.

Indirectly, however, it seems certain that musical and other artists would benefit by having their offerings appraised on their artistic or entertainment values, rather than in relation to—or in competition with—the human failing of wanting to "get something for nothing."

ON THE COVER

One of the most striking musical prodigies before the public today is Jerard Jennings, who although only five and one-half years of age, has appeared in concerts, radio, television, on Paramount, MGM, Universal and Fox-Movietone newsreels. Called a "musical miracle" by executives of Paramount, he showed pronounced gifts in music, including absolute pitch, when he was only two years old. He later developed ability to identify simultaneously by ear complicated chords, to read fluently such music as Chopin's Fantasie Impromptu and Mozart's Concerto in D Minor. He also displays a surprising degree of interpretative ability and sensitivity of feeling in his playing for one of his age.

Though in all respects a natural boy and fond of sports, when Jerard Jennings takes his place at the piano he is able to project a vitality and warmth in his performance that immediately win his audience. His first concert in Bridgeport at the age of four years to a capacity audience was followed by other appearances to packed houses.

Within the past few months, Jerard Jennings has won recognition from critics in a number of cities during a tour of the South. This Fall, under the auspices of the Music Corporation of America, he will make a tour of the New England States and through other parts of the country, in as long an itinerary as his youth will permit. (Portraits by Allen Adkins.)

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Seventieth Year
September, 1949

FACING THE MUSIC

By Harold C. Schonberg

Maybe Joyce wrote some of *Finnegan's Wake* while seated in a rocking chair, out on the porch during the hot, clear days. There's nothing like it to induce a state of intellectual suspended animation conducive to a stream-of-consciousness flow, or what a certain school of artists call a pure emotional state. Great thoughts go rocketing through your head; brilliant visions are conceived; you have such wonderful ideas (if only you could get them down on paper). You rock backwards, and the world recedes; you rock forward, and it comes toward you. Not an especially profound revelation or discovery, that, but there's a moral of some sort there, you idly think. You're like Private Willis in *Iolanthe*: "for I'm an intellectual chap who thinks of things that would astonish you."

Even music—how clear it is, in the abstract, when you sit and rock, the world coming to meet you, the world slipping away. You're still in a state of suspended animation in more ways than one—suspended between the music season just ended and the season just about to begin. The season just ended is back a short distance in time, and you're moving toward the new one at the rate of seventeen miles a second, plus the forward galactic speed, plus—don't forget to take into consideration—the humble speed of your rocker forward minus its speed back. Does the latter cancel out? Mathematically, maybe, yes, but you like to think that any forward movement, no matter how little, offsets any amount of backward movement.

AND there are forward movements in music, even here, even now. And these forward movements offset any amount of retrogression. For one bold venture will take root, no matter how many grub in the esthetic field trying to weed it out. You think, on this hot summer day, that that is in truth the history of art—the march of the Davidsbündler against the Philistines. One shining speck of truth and beauty (but the speck forever shines) against the tons and tons of dross trying to smother it (and how fast the dross disappears). You resolve to look at matters henceforth in more of a historical perspective. For, after all, how many specks of gold are there in a universe composed of ninety-odd elements? How many geniuses can a given age hold? Matters, you think, remain a constant in this respect. No one age has sole proprietary rights to genius; none has an absolute lien on mediocrity; none a first mortgage on the process of creation. It seems that the elements always will be about the same, and that some men, always, will try to create beautiful things. Why, how, where: we can't say; we can't describe creation or measure it; we don't know its atomic weight, its boiling or freezing point. All we know is that it's there.

It's there because deep in all of us is the necessity to live with beauty: to foster it, in our fashion, and to make it a part of us. But then comes a sobering thought. What is beauty, especially beauty in music? Here again no qualitative analysis guides the way, no atomic numbers beckon. Old Plato wrote about beauty: "It is eternal, unproduced, indestructible; subject neither to increase nor decay. . . . Nor does it subsist in any other that lives or is, either in earth, or in heaven, or in any other place; but it is eternally uniform and consistent, and monoeidic with itself." It is something arrived at by degrees, Plato continues. You ascend from transitory objects which are beautiful towards that which is beauty itself. "Supreme beauty," he calls it.

But this is an Idea; it is on a metaphysical plane. It can't be fingered; it can't be isolated. Nearly all philosophers have tried to extract the essence of beauty. Kant wrote on the Beautiful and the Sublime; a whole school of German philosophers, headed by Hegel, grappled with the topic. Croce and Santayana, two fine thinkers, came to rather different conclusions. We all talk about beauty, and we all think that we know what it is. Instinctively, perhaps, we really do, but has anybody really described or defined it? Not yet.

BASICALLY, most esthetic viewpoints boil down to two views—subjective and objective. The subjectivists say: "I like it, therefore it must be good." The objectivists say: "I may like it, but it doesn't necessarily follow that it has to be good." The former say: "You can't pin down the esthetic experience. It varies with every person: it's an imponderable." The latter say: "If we can't pin it down, that's our fault, a manifestation of our own limitations, not the fault of the element called beauty which resides objectively, permanently, implacably, in any great work of art." They say, too, "Appreciation is objective; sure. But don't confuse appreciation, which almost by definition is a subjective thing, with the entity itself, the object which arouses the appreciation."

YET all this doesn't really define or describe. Anyway, there are additional elements that enter into any discussion of the vague thing called beauty (the vague thing which often cannot be differentiated from the equally vague thing called ugly). There is form; there is emotion. Both are necessary ingredients, and those works of art which combine to the fullest extent form and emotion we call beautiful.

Some of these works are weighted toward form (Bach, much of Beethoven); some strike a perfect medium between form and emotion (Mozart); in some, emotion predominates (Schubert, Schumann). For each individual work, though, the addition of form and emotion tallies one hundred per cent. Music—or any other art—without form is inconceivable; music with form only is sterile. The composer wields his materials, and the greater the composer, the greater his mastery of form. At the same time, he also wields them so that they are expressive, and the greater the composer, the greater his capacity for expression. From the standpoint of the listener, it is his problem to identify himself with the mental and emotional processes the composer experienced. The closer the identification, the greater the understanding, and the greater, correspondingly, the beauty of the music for that particular listener. Nobody can achieve complete identification, of course, though after years of study and saturation, a close enough rapport can be achieved. But, at rock bottom, any music can be measured in terms of form, on one hand, and emotion, on the other.

Having set up these standards, based on the creative produce of mankind since its beginnings, we proudly present the Beethoven C sharp minor Quartet to Molly P. Overholt, 27, a housewife, of the Bronx, N. Y. "Naw," she says, chewing gum, "awful music. I don't like it. Take it away."

Is the fault in the quartet or in Molly? In Molly, most of us would unhesitatingly say. But that immediately postulates a certain amount of objectivity in our esthetics. In other words, there is something in the music that makes it great no matter what Molly, and a million other Mollies throughout the world, say or think. We have standards, and the Op. 131 is one of the eternal standards by which all other chamber music can be measured. And when Molly says "I don't like it," that's her right and her privilege; but when she says "Awful music" she's wrong: wrong by every criterion that serious composers have been trying for years to approach.

The C sharp minor Quartet is one instance of a forward movement that offset any amount of retrogression by later men named Verhulst, Schuberth, Reissiger, Hirschbach and other esteemed nineteenth century worthies. The orchestral music of Berlioz is another instance; the piano works of Chopin and Schumann are still others. Theirs was the speck of truth and beauty. There wasn't much of that, even in their day, and for any age a speck is all we can hope for, in the quantitative view. Many are called, even more come uninvited. Few, very few, are chosen.

TODAY'S forward movements are harder to differentiate. They always are, when the observer is up against them, moving along with them. Besides, when a great composer is peering into the future, it takes equally good eyesight to peer in the same direction; and most of us have a sort of esthetic astigmatism that bends our vision over upon itself into the past. But certainly the Bartok quartets, to name the first things that come to mind, in their impact, originality (in the best sense of the word), invention and devotion to the principles of honest music-making, will eventually be recognized as a musical north star on which all future composers can fix their sights.

Vaughan Williams, an entirely different mentality, in works like his Fourth, Fifth and Sixth symphonies, also is a little ahead of his age, which eventually will catch up and discover that the British composer was one of the few of his time who assembled form and emotion into a lasting musical synthesis. Alban Berg, whether or not music like the *Lyric Suite*, Violin Concerto or *Wozzeck* can ever be widely popular, made a great forward movement that the layman eventually will recognize.

Stravinsky's better works, too—works like the *Symphony of Psalms*, *Orpheus*, or *Oedipus Rex*, to name but three—are great music, the Mollies of the world notwithstanding; and Bloch, in his *Schelomo*, Second String Quartet and Violin Concerto will resist the efforts of some second-rate modernists who are trying to set back the cause of music. Bartok, Vaughan Williams, Berg, Stravinsky, Bloch—the present age does not come off too badly at all.

Berkshire Throngs Hear Novelties by Britten and Others

By DR. HENRY W. LEVINGER

THE last C major chord of Beethoven's Fifth Symphony ended the rousing reading with which Dr. Serge Koussevitzky concluded the last concert of this year's Berkshire Music Festival. An audiense of 14,000 leaped to their feet to give the conductor an ovation lasting for fifteen minutes, in which the orchestra joined with its applause.

Standing on the platform was the man who for 25 years had guided the Boston Symphony Orchestra and made it a world-famous institution, promoter of contemporary music, especially American, whose never slackening interest in the young generation of composers and performers had helped so many young artists on their road to fame.

Appropriately, the event took place in Tanglewood, the homestead of the Berkshire Music Center, where for the twelfth time this summer almost 500 students from all over the world had assembled to receive, in the six weeks of their living in close community and under the tutelage of renowned teachers, a new inspiration for their further work.

Britten's "Spring Symphony"

In accordance with his earlier habits, Dr. Koussevitzky had scheduled a notable number of first American performances of important works. Benjamin Britten's "Spring" Symphony received its first hearing on Aug. 13. With Francis Yeend, Eunice Alberts and David Loyd as the soloists and the Festival Chorus, prepared by Hugh Ross—who also had assembled and trained the necessary boys' choir which came from the neighboring Camp Mah Kee Nac. Britten's new symphony received a memorable reading. Based on poems by Edmund Spenser, Thomas Nashe, George Peele, John Clare, John Milton, Robert Herrick, Henry Vaughan, W. H. Auden, Richard Barnfield, William Blake, Beaumont and Fletcher and several anonymous authors, the work depicts Spring in England.

The tonal language employed is rooted in the great English tradition of choral writing, dating from Handel and Purcell, but employs freely the devices (and very often even tricks) of contemporary writing. The whole work has a pastoral feeling, but in this reporter's opinion lacks something of spontaneity and warmth. Though one is impressed by the technical mastery of the score after the first hearing, repeated listening seems necessary to discover in detail the attractions of this music. The meritorious performance was warmly acclaimed.

Albert Herring in U. S.

More impressive to this listener than the symphony was Britten's opera Albert Herring, which had its first American performance by the opera department of the Berkshire Music Center on Aug. 8. Britten with this score has written a real gem of an *opera-comique*. The work was composed in 1946 and 1947 and first performed at Glyndebourne by the English Opera Group. It has already made its victorious voyage to other European countries and has been heard in Holland, Switzerland and Belgium.

AT THE BERKSHIRE FESTIVAL . . . Chatting with Jascha Heifetz, a soloist in the series, are Esther Glazer, young violinist, and her husband, Irving Hoffman, conductor. (Photo by Howard S. Babbitt, Jr.)

The libretto by Eric Crozier, based on a short story by Guy de Maupassant, Le Rosier de Madame Husson, changes the locale from provincial France to a small town in Suffolk about 1900. Here the rich lady and patronesse of the town, Lady Billows, has offered a prize of twenty-five pounds for a May Queen—*i.e.*, the girl whose morals are beyond doubt. But, unfortunately, investigation, thoroughly handled by her housekeeper, Florence Pike, brings to light the sad fact that no virtuous maiden is available to warrant such honor.

Thereupon the village policeman proposes in her stead Albert Herring, the son of the widowed village grocer. Albert is very much under the thumb of his dominating mama. He is shy of girls and never was caught in an escapade. Upon him is bestowed the honor of being King of the May at a testimonial dinner in Lady Billows' house. Misfortune, alas, lurks around the corner! The butcher's boy puts rum into his lemonade—for no alcoholic drinks are served at Lady Billows. Slightly intoxicated, he returns to his mother's shop, resolves to stand on his own feet and look for fun in the neighboring town. When the festival is over, Albert has disappeared.

The whole town worries about his whereabouts and the alarm is increased when his crown of flowers is found on the road, mangled by cartwheels. But all is well that ends well. Albert appears at the end of the opera, not very *soigné* and sober, but changed into an independent man, who is not worthy of the honor of the King of May but of the respect of his ordinary townfolk.

To this book, Britten has written a score in the best tradition of the "*Spieloper.*" We find in it all its lovable qualities—its rather crude humor, warmth and humanity. We would not hesitate to call the work a legitimate successor to the operas of Lortzing, Marschner, *et al.* It calls for a cast of thirteen singers and employs no chorus. The accompanying orchestra consists of twelve solo players.

A Virtuoso Performance

The performance, conducted by Boris Goldovsky, directed by him and Sarah Caldwell, with settings by Charles Elson, costumes and makeup by Leo van Witsen, was a virtuoso effort. There were two alternating casts. Both were headed by the irresistible Ellen Faull as Lady Billows, the excellent David Lloyd (title role) and James Pease as the dignified vicar, Mr. Gedge. In other parts, all happily cast, acted and sung, there alternated Ruth Ramsey, Elinor Warren, Janet Southwick, Berverly Hunziker, Karl Brock, Howard Fried, Francis Barnard, Joseph Contreras, Beverly Shearer, and Nora Riggs. Frances Cammuso, Bennet Eppes were in both casts, while Manfred Hecht impressed as Sid, the butcher's shophand, with Irvin Nordquist alternating in the second showing on Aug. 9. As Nancy, whose aria in the last act has a heartwarming sensitiveness, Edith Evans was applauded the first night, with Helen Spaeth as her equally good alternate at the second. Mrs. Herring was sung effectively by Eleanor Davis and Lise Sorrell, respectively.

Of the high points of the opera, especially to be singled out are Albert's Monologue in the second act, with its enticing lyricism and dramatic meaning, and the masterfully written Nonet of the last scene, a take-off on a Verdi ensemble. The performance was given a royal welcome by the enthusiastic audience.

Teaching on the faculty of the Berkshire Music Center this season was one of France's most distinguished composers, Olivier Messiaen. One of the most impressive moments of the festival was the first performance by this orchestra of his Four Symphonic Meditations, L'Ascension. Originally written for organ, it was later scored for orchestra. This reviewer has not been so much touched by music of this kind since he heard his first performance of a Bruckner Symphony. Messiaen's score is the creation of a romantic and mystic. It is the musical expression of the dictum of Beer-Hoffmann, the famous poet, "Discourse from Thee to Thee should be Thy Prayer." In a stirring performance Dr. Koussevitzky and his orchestra brought the work to an authentic and moving realization. A capacity audience was spellbound by the reading, calling composer and conductor over and over to acknowledge applause.

CROWNED KING OF THE MAY . . . Scene from Benjamin Britten's opera Albert Herring, which had its American premiere at the Berkshire Festival. The "crowning" occurs at a tea party in the home of Lady Billows, who is seen placing the wreath on the head of Albert. (Whitestone Photographers.)

Tribute to Goethe

The festival opened on July 28 with Vilvaldi's Concerto in D minor for orchestra and organ, to be followed by the inimitable interpretation of Prokofieff's Fifth Symphony by Dr. Koussevitzky and closed with Brahms' Second.

With Claudio Arrau as soloist in Beethoven's Concerto in G major, giving a most impressive reading of this tender work, the second evening, beginning with Beethoven's Egmont Overture, rendered homage to Goethe in remembrance of the 200th anniversary of his birth. The novelty was a performance of Liszt's Faust Symphony. In spite of the conductor's titanic effort to revitalize the series of three character pictures depicting Faust, Gretchen and Mephistopheles, the work sounded dated. With the exception of the diabolic last movement, it today seems repetitious and overlong.

The last concert of the first series was conducted by Leonard Bernstein, who programmed for the first half Schumann's Manfred Overture and Fourth Symphony, and closed the afternoon with Stravinsky's Scenes de Ballet and Sacre du Printemps. While in the Schumann he evoked real romantic spirit, his reading of Stravinsky's scores proved again his great affinity with the contemporary idiom, which gives his renditions the earmark of authenticity.

Heifetz and Piatigorsky Heard

The second week of the festival opened with a Tchaikovsky program—two movements of the Serenade for Strings opening the bill and the Fourth Symphony ending the evening on a note of triumph. Jascha Heifetz played the Violin Concerto with superb mastery. (Incidentally, Mr. Heifetz contributed his fee as an addition to the scholarship fund of the Berkshire Music Center.) Needless to say, the capacity audience feted soloist and conductor to the hilt.

Roussel's Suite for orchestra opened the concert on Aug. 6, after which Gregor Piatigorsky played Milhaud's Concerto for Violoncello and Orchestra with overwhelming charm, musicality and technical prowess. The work (which had been premiered in this country by Piatigorsky and the Little Orchestra Society in New York last winter) had an immediate success here, owing in no little part to the masterful accompaniment.

A deeply stirring reading of Mahler's Das Lied von der Erde, with Janice Moudry, contralto, and David Lloyd, tenor, as soloists, concluded the evening.

Carvalho Leads Villa-Lobos Score

Under the baton of Eleazar de Carvalho the Sunday afternoon concert presented William Schuman's Symphony for Strings. Later, with James Stagliano as soloist, came Richard Strauss' Concerto for French Horn No. 2, the same composer's Also Sprach Zarathustra and the first orchestral performance in the United States of Heitor Villa-Lobos' symphonic poem for mixed chorus and orchestra, Mandu-Carara. The work proved an immediate hit with the audience due to its fascinating, almost hypnotic rhythmic patterns. Though it has more decorative than introspective qualities, this opus because of its dramatic impact, immediately caught the fancy of the outdoor audience, which acclaimed Carvalho, the eminently effective interpreter of the score, and Hugh Ross, who prepared the chorus. (Ross had also given the score its North American first hearing at a Schola Cantorum concert in New York several years ago.)

The first concert of the third series was under the leadership of Leonard Bernstein, who opened the program with Schubert's Symphony No. 2, followed by Shostakovich's Seventh ("Leningrad") Symphony. Bernstein's reading of Schubert had much tenderness, though his tempi often departed from tradition. His reading of the Shostakovich symphony impressed by its motoric drama and the wise disposition of its musical material. Again apparent was the kinship with Bruckner, but it was revealed also that the musical content of this work does not justify its great length. Mr. Bernstein and the orchestra received a prolonged ovation.

The second concert of the series brought, besides the premiere of the Britten symphony, Koussevitzky's unique interpretations of Debussy's Two Nocturnes, Nuages and Fêtes, and closed with the magic sounds of the second Suite from Ravel's Daphnis and Chloe.

(*Continued on page* 14)

Schubert, Father of Modern Song

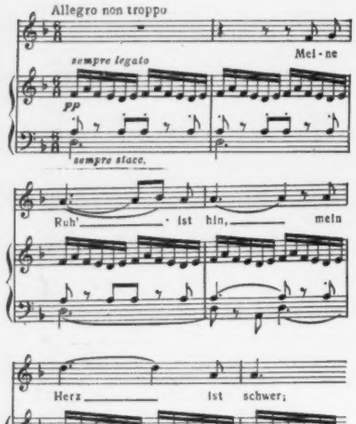
By ROBERT HAVEN SCHAUFFLER

Part II

(Copyright 1949 by Robert Haven Schauffler)

A SCHUBERT EVENING AT JOSEF VON SPAUN'S IN VIENNA. The then famous opera star Vogl is singing to Schubert's accompaniment. Unfinished oil sketch by Moritz Von Schwind (about 1868).

Songs of Unhappy Love, Death, and Religion

As was natural for such a luckless young man, Schubert wrote more great songs of unhappy, than of happy, love. He was only seventeen when, in a frenzy of inspiration, he dashed upon paper *Margaret at the Spinning Wheel* (*Gretchen am Spinnrade*)—and the modern lied was born.

Poetry of this sort had never before won from a musician any such response. It was almost as unheard-of as a visitant from an outer star. The fact that this perfect thing was preceded and followed by many an inferior piece of work would seem to lend color to Vogl's theory that his protégé sometimes composed in a clairvoyant state. It needed something like clairvoyance for such a youngster to realize so vividly and truthfully Margaret's love and torture. The hearer, too, is carried away by that realization, especially at the moment when she remembers Faust's kiss, and the wheel stops whirring, and the girl's voice falters. Robertson[11] traces this memorable effect in "a perfect work of art" back to Gluck's Orpheus, who "breaks off his sorrowful plaint to cry out the name of his beloved." The second violin figure which opens the A Minor Quartet is one of the yarns spun by Margaret's magic wheel. Robert Franz was right in declaring that Schubert took Goethe's poetic bone and "sucked out its musical marrow to the last particle."

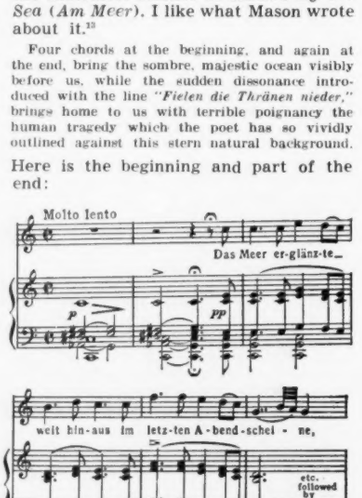
These songs of unhappy love have almost as broad a variety as the happy ones. How differently Schubert could treat such a theme as that of *Margaret*, is shown in *The Maiden's Lament* (*Das Mädchens Klage*). We shudder at the miserable whisperings of *The Town* (*Die Stadt*), with the elaborate and original accompaniment, its obstinate soft arpeggios suggesting the "damp breeze." Nobody can forget the tremendous and terrible climax when the lover beholds the spot where he lost his beloved.

In *The Doubleganger*[12] (*Der Doppelgänger*) one hears the melodist *par excellence* invent a new sort of melody, wonderfully free and recitativelike. Here Schubert created the speech song which was to be further developed by Wagner and Wolf. Observe how perfectly it is knit with the somberly inflexible accompaniment, as the hero expostulates with the Scrooge-like figure of his own former self for apeing his woe. Note the magic of the modulations, the characteristic use of the echo phrase in the piano part, and turns as organic as those in *Ave Maria* and *By the Sea* (*Am Meer*). A grim, powerful song. It is a passacaglia, founded on the same spectral and inexorable bass which starts the *Agnus Dei* of the Mass in E Flat, also composed in 1828. How appropriate is the implied connotation of *"miserere nobis"*! ("have compassion on us!") How faithful to the spirit of the poem is this incomparable setting!

With simple means Schubert suggested the innermost essence of Heine's *By the Sea* (*Am Meer*). I like what Mason wrote about it.[13]

> Four chords at the beginning, and again at the end, bring the sombre, majestic ocean visibly before us, while the sudden dissonance introduced with the line *"Fielen die Thränen nieder,"* brings home to us with terrible poignancy the human tragedy which the poet has so vividly outlined against this stern natural background.

Here is the beginning and part of the end:



Musically, that last turn is fecund, for not only the opening strain, but also a good deal of the song varies it more or less freely. (In the *Ave Maria*, we shall find much the same procedure.) Note the infinite tenderness of the echo phrases in the accompaniment after *"alleine"* and *"fortgetrunken."*

The *Mill* cycle has three songs of unhappy love which are more charmingly pathetic than devastatingly tragic. In *The Favorite Color* (*Die liebe Farbe*) the characteristic major-minor wavering is effective. And in *The Detested Color* (*Die böse Farbe*) this device grows even more masterly. Here the carefree spirit of *Wandering* has turned dismal. The accompaniment is the most original feature of this song.

Withered Flowers (*Trock'ne Blumen*) ranks high among the lieder. The composer evidently thought so too for, the year after it was born, he made it the theme of the Variations for Flute and Piano, Op. 160. The change to E major, where the lover thinks of the miller's daughter walking by his tomb in May, is particularly touching and romantic.

Into the Depths

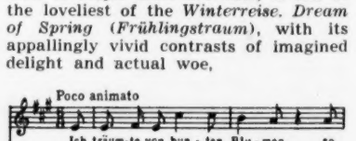
The unhappiness of the nine *Winter Journey* songs in this category is more grim and virile, also more beautiful, for they were written in 1827 at the height of Schubert's powers. Dahms has well described the perilous state of their composer:

> *The Winter Journey* shows a step further on the road which Schubert took in *The Miller's Beautiful Daughter*. One finds here full mastery of artistic methods, an almost unheard-of expressiveness in depicting shades of mood, and indeed—this must be emphasized—by the simplest means. His piano parts are clear as crystal. They have been raised above the sphere of scenic depiction, of mere illustration and intensive characterization, and become the very fluid of soul-life. Harmonies vibrate like sensitive membranes. Melodies have become antennae of the soul. Such tones as sound here had never yet been heard with lyric poetry. . . . It was a strange world in which no one had before set foot. Some of the songs nearly touch the boundaries of the pathological. The intensity of their expression of pain has risen to madness. No further rise would be possible. Here is an inner event such as took place in Hugo Wolf. Sensitivity and irritability of soul have reached their highest imaginable limit. Any attempt to go further must have turned crisis to catastrophe. A kindly fate protected Schubert from the night of the soul and a living death. His victorious nature, life-loving and sensuous as it was, overcame the inhibitions and found the way back.

Splendidly somber, *The Weathervane* (*Die Wetterfahne*) points the way to *Frozen Tears* (*Gefror'ne Thränen*). One shudders to think of the hideous cacophony which many a living composer would feel bound to unleash if he should set these words. But no depth of sorrow could divorce Schubert from the worship of beauty or turn these mournful notes to ugliness. Note the prevalence of the favorite dactylic rhythm.

With its impetuous, unhappy *élan*, *Benumbed* (*Erstarrung*) belies the cold torpor of the title. *The Linden Tree* (*Der Lindenbaum*) is a sweet, simple song of unhappy love, and the introductory murmur of the wind through the leaves, one of the composer's most subtle and charming imitative devices. At the second change of key, the return to the major is particularly effective. More in Schubert's earlier manner, this song is easier to grasp immediately than the rest of *The Winter Journey*, and, at the first hearing, Schober must be pardoned for preferring it to its deeper companions.[14]

There is far more magic in the stream songs of this unhappy love series: *Watercourse* (*Wasserfluth*) and *On the River* (*Auf dem Flusse*), than in the brook music of the *Mill* cycle. *Looking Backward* (*Rückblick*), with the inimitable turn to major after the hold, is one of the loveliest of the *Winterreise*. *Dream of Spring* (*Frühlingstraum*), with its appallingly vivid contrasts of imagined delight and actual woe,

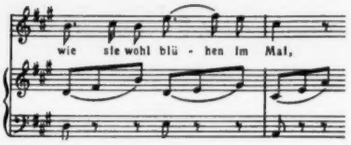


Ed. Note—The first installment of Mr. Schauffler's article appeared in the August issue of Musical Courier.

[11] In Abraham.

[12] A legitimate English word.

[13] In *The Romantic Composers*.

[14] The venerable linden tree of Müller's poem stood for six hundred years in Allendorf an der Werra, and finally fell in 1912, leaving its old fountain unshadowed.

is worthy to stand beside Dante's vision of the bliss of Paolo and Francesca, which ends with the realization that the lovers are enduring the tortures of the inferno. And *Loneliness* (*Einsamkeit*), where the lover recognizes his plight, is a postlude to unhappy love, all the more poignant for its brief simplicity.

Rembrandtesque Glow

When these mournful memories die away, *The Winter Journey* depicts the wanderer's utter wretchedness in seven lieder that remind one of Rembrandt's genius for bringing out the beauty hidden deep under ugliness and misery. Despite their redeeming loveliness, however, singers and listeners who are nervously unstable would be wise to avoid the haunting morbidity of songs like these.

In *The Hoary Head* (*Der greise Kopf*) the frost had made the wanderer's hair look white. Disappointed to find this an illusion, he utters the memorable cry, "How far still to the coffin!" Equally heart-rending is his apostrophe, in *The Crow* (*Die Krähe*), to the bird who follows him in the hope of picking his bones: "Oh let me at last see faithfulness, even unto the grave!" Here Schubert actually distilled loveliness out of cynicism. How inevitable seem the crazy cross-rhythms where the traveler's state of mind is depicted in *Last Hope* (*Letzte Hoffnung*), and how perfect the piano's imitation of the poor man's shivering. Highly original and sublimely sad music.

In the Village (*Im Dorfe*) offers a touching contrast between the gracious, serene notes of the voice, the hopeless resignation of the words, and the insistent barking of the watchdog accompaniment. Then, in *The Stormy Morning* (*Der stürmische Morgen*), there is a magical little vignette of storm—at once exterior and interior. *Illusion* (*Täuschung*) brings the moving realization that this bright, simple, happy music represents merely a phantom delight and a wretched soul for whom "only illusion is gain."

The Organ-grinder (*Der Leiermann*) is the last, and perhaps the most original and terrible of the songs of wretchedness in this cycle. It was a signal inspiration to have all the words sung to the simplest of drone basses and to let the interludes consist of just the three snatches of melody in the repertoire of the old beggar's wheezy and ruinous grind organ. With heavy hearts we hear the words, "And his little plate holds but empty air," which remind us once more how the world treated the man who put these notes upon paper. "What porridge had"—Franz Schubert?

After the still depths and the reticent economy of means which move us in these pages of *The Winter Journey*, two other outstanding and more vigorous songs of wretchedness prove not quite so stirring. *The Wanderer* and *Resting Place* (*Aufenthalt*) are earlier and less reticent. It is noteworthy that one of the most quiet and direct strains in the former (after the first hold) is the best part of that famous song. Schubert must have thought so too, for he varied it in the well-known *"Wanderer"* Fantasy. The two middle sections have an astonishing lack of distinction, which is redeemed by the pathos of the final page. The poignant music of those last whispered words of anguish, "There where thou art not, all joy is there," came from the heart of a man who realized that for him a perfect love would always remain a will o' the wisp. Except for *The Erl King*, *The Wanderer* was the most popular of the songs during its maker's lifetime.

When, after the undemonstrative pain of *The Hoary Head* or of *Last Hope*, one hears the excited music of *Resting Place* loudly complain of the discomforts of woods life and of the streams of tears that flow eternally, one feels that, by comparison, for all its heroic dramatic power, it "doth protest too much" and comes perilously near ranting. With its fast pace and its just stresses, this song does the music of verse less injury than notes usually do to poetry; though its unauthorized repetitions remind one of Tennyson's growl, "Why do these damned musicians make me say a thing twice when I say it only once?"

Praise of Tears

Schubert evidently did not care much for half measures. Among his best there lies midway between joy and sorrow only one outstanding song of melancholy—that musical *Il Penseroso*, *Praise of Tears* (*Lob der Thränen*)—to balance all those of unhappy love and wretchedness, and the seven superb ones dealing with death.

Three of these last come near the end of *The Winter Journey*. No more lovely and touching music has ever been written about the ultimate bourne than *The Guidepost* (*Der Wegweiser*). It begins a good deal like a minor version of that exuberantly happy song in the *Mill* cycle, with the cognate title *Whither?* The modulations that end the first verse and start the second are peculiarly Schubertian. When the wanderer sees the ultimate guidepost and murmurs, "I must travel a road from which none has ever returned," his voice almost abandons melody for a trancelike repetition of the same note, sung over unearthly harmonies. How human his fluctuating attitude toward that road! In *The Hoary Head* he had complained that the coffin was too distant. Here he is overwhelmed because it seems too close. (One recalls with compassion that Schubert corrected the proof of this lied on his deathbed.)

In the next song, *The Wayside Inn* (*Das Wirtshaus*), his mood veers back, and he reproaches that green tavern, the cemetery, for turning him away. The music is as serenely exalted as Whitman's lines:

> Come lovely and soothing death,
> Undulate round the world, serenely arriving, arriving,
> In the day, in the night, to all, to each,
> Sooner or later, delicate death . . .
> I float this carol with joy, with joy to thee, O death.

In *The Mock Suns* (*Die Nebensonnen*) Schubert made a song worthy of these two others. Except for eight measures which are almost as simple, the melody confines itself to the first four tones of the scale, yet how eloquent it is! There is nothing in all the arts more tragically moving than *The Winter Journey*.

In sharp contrast is the tumultuous drive of *To Postilion Chronos* (*An Schwager Kronos*), a song of the joy of youth, aware of the inevitable end, and gallantly asking only to descend to Orkus "drunk with the last ray of sunset" and "be welcomed at the portal by a friendly host." Even taken alone, much of the piano part is interesting in its own right. Throughout one hears the "rattling trot" of hoofs, combined at the end with the postilion's horn.

There are few lovelier pages in the whole literature of song than *Litany* (*Litanei*). With its magical bass progression, the single measure of prelude is enough to establish the quiet atmosphere of "Rest in peace, all souls departed." And there is yet more magic in the chromatic bass of the fifth measure, and in the ineffable harmonies of the closing three, after the voice has finally whispered "rest in peace." Such richness in such simplicity suggests, as only music can, the splendor of the eternal, blossoming out of the simplicity of death.

Death and the Maiden

Death and the Maiden (*Der Tod und das Mädchen*) is a worthy companion piece to these great songs. Directness and chaste reticence, brought to a high tension by strong underlying emotion, make its pathos unforgettable. What the composer thought of this inspired page was shown by his taking a slight variant of the piano introduction as the theme of his finest set of variations—that in the D Minor Quartet. Arranged for wind instruments, this theme was played when his bones were transferred to rest beside Beethoven's in the Zentralfriedhof.

INN "ZUM BLAUEN IGEL"
(with the balcony) adjoining the one-time home of the Society of the Friends of Music. Here Schubert twice lived with his friend Franz von Schober. From an unsigned copper engraving.

The D Minor Quartet also quotes from another death song, but one as unlike these others as may well be. In the Quartet's finale we hear fragments of that thrilling ballad, *The Erl King*. There the eighteen-year-old youth captured the innermost spirit of Goethe's lines. Note his lavish fecundity in giving the spectral king a different melody whenever he is heard. The galloping triplets of the piano part turned out to be so difficult that neither Schubert, nor many a pianist since his day, could manage them, and he curbed their fury into an easier eighth-note version. But the original triplets are so effective that when Moussorgsky accompanied Mme. Leonova at Elizavetgrad in 1879, he wrote, "After *The Erl King* they loudly applauded even poor me." Which was a tribute to a wonderful piano part as well as to a superb pianist.

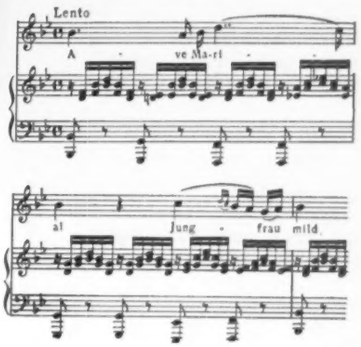
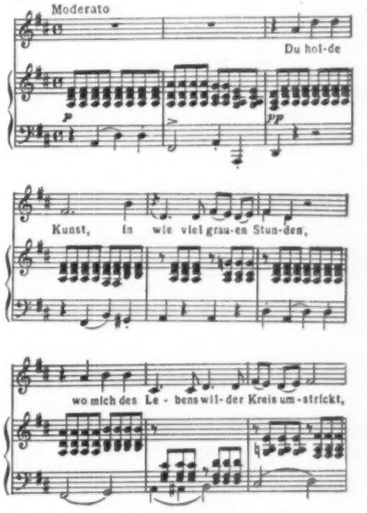
Two things influenced Goethe in writing this poem. One was literary, the other a bit of real life. He knew the Danish ballad in which Sir Olaf, riding through a forest to his marriage, meets the daughter of the Erl King[15] and perishes. And his imagination fused this with a memory of an actual occurrence. One evening he saw a horseman riding furiously past the garden gate. Later he learned that a farmer had been rushing his sick baby to the doctor.

Schubert made four versions of *The Erl King*. Then he stowed them all away in a drawer until, five years later, Gymnich sang one of them for a select circle at the Sonnleithners'. Later the voice of Vogl started the song on its illustrious career. This ballad of death has, incongruously enough, furnished no little amusement. In burlesque mood, Schwammerl was capable of performing it upon a comb covered with tissue paper. And an American baritone once contributed to the gaiety of nations by mispronouncing the adjective in *"das ächzende Kind"* ("the moaning child"), so that the audience was electrified to learn:

> *Dem Vater grauset's; er reitet geschwind,*
> *Er hält in den Armen das achtzehnte Kind.*
> (The father shudders; his gallop is wild.
> He holds in his arms the eighteenth child.)

Schubert wrote three outstanding religious songs. Two of them, *The Young Nun* (*Die junge Nonne*) and *Omnipotence* (*Die Allmacht*), are powerful, turbulent, highly dramatic, shuddering with tremolos, scourged by stage thunder and lightning. They were conceived in what Sir Charles G. D. Roberts used to call "the big bow-wow style." In their way, these songs are moving and effective, especially where, at the close of *The Young Nun*, underneath the calm voice of the chapel bell, one is conscious of the storm still raging.

Ave Maria

With the third religious song we find ourselves on that other plane of purity, tenderness, and almost folk-songlike simplicity where Schubert worked out his happier inspirations. There is an ineffable magic in the direct, intimate strains of the *Ave Maria* from the Walter Scott songs. Here is elemental wearing quality. And the wonder of its appeal grows when one realizes that the melody, like that of *By the Sea*, is spun out of what, for most other composers, would remain a mere unorganic ornament. For it consists largely of the commonplace turn, or its variants.

Schubert's versatility as a song writer was as wide as his melodic and harmonic fecundity. There is no cradle song sweeter and more reassuring than his. There is no more remarkable song of courage than *Muth*, in which the hero of *The Winter Journey* whistles to keep up his spirits, though we feel the depression beneath this temporary outburst. And finally, we have in *To Music* (*An die Musik*), the most treasurable tribute ever paid by a composer to his art:

Whatever the faults of friend Schober, we pardon him everything for having written the poem that inspired this glorious outburst. As Alec Robertson[16] has well said, "It is a song a musician would wish to be sung at his own passing; every bar and phrase of it is immortal."

[15] The name of the ballad is a mistake which can be traced back to Herder's mistranslation of the Danish *ellerkonge* as *Erlkönig*, instead of *Elbkönig* which means Elfking.

[16] In Abraham.

Holland Festival Ranges From Bach to Caribbean Rhapsody

By FRITS NOSKE

The Hague

THE Holland Festival opened with a gala concert for an invited audience in the Kurhaus at Scheveningen on June 15, attended by a number of governmental officials. At the beginning of the program the permanent Undersecretary of the Ministry of Arts, H. J. Reinink, ascended the podium and read a telegram from Queen Juliana and Prince Bernhard, under whose high patronage the Festival took place, and who expressed their best wishes for its success.

After the Netherlands national hymn, the Residentie Orkest, directed by Ernest Ansermet, played the Leonore Overture No. 2 by Beethoven; the Violin Concerto by Brahms with Ginette Neveu as soloist; Musique pour L'esprit en deuil by the gifted Netherlands composer, Rudolf Escher (b. 1912); and finally the second Suite from Daphnis et Chloe by Ravel. Neveu's interpretation of Brahms is well known; it has a personal character and is most fascinating. A high point of the orchestral playing was Ansermet's reading of Ravel's Suite.

The next evening a repetition of the concert took place, this time open to the public, with another soloist, the noted Dutch pianist Cor de Groot, who played most brilliantly the Fifth Concerto by Beethoven.

Tourel Sings Carmen

The first opera performances of the festival at The Hague proved a triumph for the Netherlands Opera. A triumph, too, for Frans Vroons, whose appearance as Don Jose was a revelation. Jennie Tourel sang the title role. She is a tremendously effective actress, and her voice has a beautiful timbre. Greet Koemans was a sensitive Micaela. The orchestra surpassed itself and the chorus sang excellently. The whole performance excelled under the inspiring leadership of Pierre Monteux.

In Amsterdam the Holland Festival series was opened with an excellent performance of the opera Manon by Massenet at the Municipal Theatre. All the co-operators, especially Monteux and the soloists, Louise de Vries, Frans Vroons, Gerard Holthaus and Jan Voogt, received prolonged ovations. The audience was delighted with the production.

The same evening the performance of the entire Kunst der Fuge by J. S. Bach took place in the instrumentation and under the leadership of Anthon van der Horst in "de Oude Kerk" (the Old Church).

Ballet Evenings Brilliant

A sensation was created by the brilliant Grand Ballet de Monte Carlo, which gave three performances at Amsterdam and two at Scheveningen. Tamara Toumanova represented with rare refinement the Queen of the Swans in Le Lac des Cygnes. The American Rosella Hightower, Marjorie Tallchief, George Skibine and not least André Eglevsky contributed perfect classic art in this series. The corps de ballet, too, was splendid. It seemed applause of the audience would not end. The last performance at Amsterdam was honored by the presence of Queen Juliana and Prince Bernhard.

Monteux, opening the series of concerts at Amsterdam by the Concertgebouw Orchestra with the Symphony by Ernest Chausson, gave an outstanding interpretation of this typical French work, followed by a brilliant performance of Petrouchka by Stravinsky. Prolonged ovations paid tribute to the conductor.

On June 22 the quiet, small town of Naarden was visited by festival guests from all parts of the world. The Mass in B minor by Bach was performed by the choir of the Bach Society, the Concertgebouw Orchestra and soloists Jo Vincent, Annie Hermes, Jan Schipper and Guus Hoekman. The organist was Albert de Klerk, and the choir was under the reliable leadership of Anthon van der Horst. Bach's most grandiose and powerful creation puts something of a strain on a festival audience's attention. Van der Horst, however, fascinated all by his moving conception of the work.

At Scheveningen, Ansermet introduced to Holland, with the Residentie forces, the ballet music of Orphée by Stravinsky. This work, dating from 1947, is hardly acceptable without the dances.

In an evening of lovely music by Haydn, Mozart, Schubert and Johann Strauss, with the Concertgebouw forces, Erich Kleiber brilliantly demonstrated how irresistible and full of humor are these works. Perhaps the highlights were the overtures to Zigeunerbaron and Fledermaus and the waltz Kuenstlerleben.

Orfeo with Ferrier

The Netherlands Opera presented a first-class production of Orfeo by Gluck. Kathleen Ferrier performed with deeply moving dramatic style the role of Orfeo, contributing very beautiful vocal expression. Greet Koemans, versatile and talented singer and actress, excelled in the role of Euridice. Her vocal timbre blended beautifully with that of the mezzo-soprano. The choirs were of exceptional distinction and the instrumental ensemble, inspired by Monteux, gave its best achievements.

The *mis-en-scène* by Abraham van der Vies added much to the classic simplicity of the score. Max Dooyes (choreography) and Nicolaas Wiinberg (scenery and costumes) deserve to be mentioned also.

An interesting and joyful evening included the performance of three secular cantatas of J. S. Bach, by the Netherlands Bach Society with van der Horst at the baton. These were: We Have a New Overlord, burlesque cantata for soprano, bass, choir, cembalo and the Concertgebouw Orchestra; the Quodlibet for 4 voices with continuo; and The Contest between Phoebus und Pan.

In spite of its apparent simplicity, the Quodlibet is not easy to perform. Persiflage and cultivated humor demand much imagination on the part of the soloists.

The Municipal Orchestra of Utrecht gave a concert under the direction of Willem van Otterloo with a program entirely devoted to composers of Utrecht —The "Kuhnau" Variations by Hendrik Andriessen; Passacaglia and Gigue by Hans Henkemans; Divertimento by Karel Mengelberg; Willem Pijper's Third Symphony, and Cyrano de Bergerac by Johan Wagenaar.

The work of Henkemans, with the composer at the piano, drew much attention, especially the beautiful instrumentation of the orchestral part. But the culminating point of the evening was Pijper's Symphony, in a splendid reproduction.

The Yale Glee Club was to be heard in Amsterdam as well as in The Hague during the Holland Festival. This splendid, disciplined ensemble of 59 singers distinguished itself by singing in a great variety of nuances and styles under the leadership of Marshall Bartholomew.

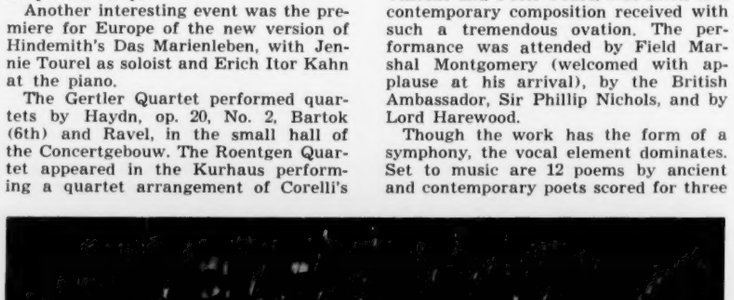
The Residentie Orchestra also gave a series of concerts with Carl Schuricht conducting. Soloists were Elsa Czerfalvi (Bruch Violin Concerto); Moura Lympany (Schumann Piano Concerto); Alexander Brailovsky (First Tchaikovsky Piano Concerto) and Jacques Thibaud (Lalo's Symphonie Espagnole), the last bringing the festival at Scheveningen to a close. It was described as Thibaud's "farewell" to the concert podium, at least in that community. Schuricht's most interesting achievement was the performance of the Ninth Symphony by Bruckner. He gave an excellent, accurate version of this masterpiece.

Special attention is deserved by Felix de Nobel with the Netherlands "Kamerkoor," consisting of nine female and eight male voices. He interpreted famous works of the Netherlands school of polyphonists; Jacobus Clemens non Papa (1510-1555), Jan Pieter Sweelinck (1562-1621) and Orlandus Lassus (1532-1594) in a splendid way.

Another interesting event was the premiere for Europe of the new version of Hindemith's Das Marienleben, with Jennie Tourel as soloist and Erich Itor Kahn at the piano.

The Gertler Quartet performed quartets by Haydn, op. 20, No. 2, Bartok (6th) and Ravel, in the small hall of the Concertgebouw. The Roentgen Quartet appeared in the Kurhaus performing a quartet arrangement of Corelli's La Folia variations, Haydn's quartet, op. 54, No. 1, and, with Clara Haskil at the piano, Brahms' Piano Quintet, op. 34.

In the small Hall of the Concertgebouw the excellent ensemble "Alma Musica," among other works, played compositions for flute, oboe, violin, viola, cello and clavecin by Vivaldi and Joh. Chr. Bach. The Concertgebouw Quintet gave the premiere of the Second Quintet for brass instruments by the gifted Dutch composer, Henk Badings.



ANSERMET CONDUCTS . . . Opening concert of the Holland Festival by the Residentie Orchestra of The Hague, given at the Kurhaus in Scheveningen under the noted guest conductor. (Photo © by Nederlands Fotobureau.)

Mozart Series by Vienna Opera

But the real highlight of the Festival was the appearance of the Vienna State Opera. With the performance of The Marriage of Figaro under the skilled direction of Karl Boehm, this ensemble was shown to be one of the highest level. The small orchestra gave a rare lightness to the tonal background, against which the excellent singing stood out vividly. Erich Kunz was a splendid Figaro, Irmgard Seefried a charming Suzanna, Sena Jurinac an ideal Cherubino, while Maria Reining (Countess), Paul Schoeffler (Count Almaviva), Rosette Anday (Marcellina), Peter Klein (Basilio), Karl Donch (Antonio) and Emmy Loose (Barbarina) were at their very best. The capacity audience was deeply impressed and feted the executants.

Equally enthusiastic was the audience at the performance of Don Giovanni and The Abduction from the Seraglio. Under the excellent leadership of the conductor Josef Krips, these productions achieved an outstanding triumph.

Another offering of the Vienna State Opera was Strauss' Rosenkavalier at Amsterdam. Taking into account the fact that the Vienna State Opera was travelling and that the scenery was necessarily simple, the performance was on a high level, especially so far as the music is concerned, under the perfect direction of Boehm.

On June 30 and July 2, George Szell led the Concertgebouw Orchestra. He gave an excellent production of a Dutch work, Giaconna Gotica by Cornelis Dopper (1870-1939) and of the Fourth Symphony by Brahms. Robert Casadesus executed masterfully the B flat major Concerto by Mozart.

Britten's "Spring" Symphony Bows

In the last period of the Festival the Concertgebouw was under the leadership of its own first conductor, Eduard van Beinum. He gave the world premiere of Britten's "Spring" Symphony with the soloists Kathleen Ferrier, Jo Vincent and Peter Pears. Not often is a contemporary composition received with such a tremendous ovation. The performance was attended by Field Marshal Montgomery (welcomed with applause at his arrival), by the British Ambassador, Sir Phillip Nichols, and by Lord Harewood.

Though the work has the form of a symphony, the vocal element dominates. Set to music are 12 poems by ancient and contemporary poets scored for three vocal soloists, mixed choir, chorus of boys and symphony orchestra.

This "Spring" Symphony is full of creative delight and the joy of living. It took the audience by surprise, with its many beautiful bits of invention, especially the end of the second part. The symphony closes with a beautiful choral finale in which is introduced the famous English canon, "Sumer is icumen in" (1240), and which appears here as a rondeau sung by choir boys.

The vocal soloists were first rate. The choirs of the Netherlands Radio Unie and the N.C.R.V. were exceptionally good, and the boys sang their part by memory with devotion.

Van Lier Score Premiered

In "de Oude Kerk," the heart of Amsterdam, a capacity audience headed by Queen Juliana (incognito) heard an important new choral score by the Netherlands composer Bertus van Lier, "Het Hooglied" (The Song of Songs).

There were many ingenious moments in this work. One was moved by the new personal style of Poly-melodic writing. The use of percussion instruments was striking, too, and the instrumental accompaniment, by 13 members of the Concertgebouw Orchestra, all used as soloists, was particularly fine.

Of the vocalists, Dora van Doorn-Lindeman, soprano, gave an especially splendid reading of her part. The excellent tenor Peter Pears and the bass Herman Schey were not quite in their best form. The performance was led by the composer.

Caribbean Rhapsody by Katherine Dunham

The art of Katherine Dunham, American Negro dancer, and her ensemble proved to be quite new for the Netherlands, but it is incredibly fascinating. Perhaps those who expected a ballet were disappointed because it was a show, and, as such, a first-rate one. The principal element in this revue is the dance, somewhat too rhythmic at times. In a *presto* tempo, the colorful show alternates with ritual dances.

The scenery and costumes of John Pratt were especially tasteful.

Britain Applauds Festivals and Open-Air Concerts; Modern Works Are Featured at Cheltenham

By ARTHUR NOTCUTT

THE English festival season commenced with that given at Aldeburgh, which proved as successful as last year. Some people have the idea that this series consists entirely of Britten's works; this is not the case, but Aldeburgh is his home town and it was he—in conjunction with Eric Crozier and Peter Pears—who founded what will now assuredly become an annual event.

The most important of Britten's own compositions that were played were the chamber operas The Rape of Lucretia, and Albert Herring, and the first performance of Let's Make An Opera, described as an entertainment for young people. It was highly original and acclaimed not only by the young but also by the elderly!

Other items of especial interest included madrigals by the Cambridge University Society—Handel's Ode to St. Cecilia's Day, a Serenade Concert, Music for Strings with the Zorian Quartet and members of the Chamber Orchestra.

Provisional plans for 1950 include an even more varied and ambitious scheme, which is quite remarkable, considering the limited facilities for making music in this small seaside town.

Modern Works at Cheltenham

Cheltenham held its fifth Festival of Contemporary British music. Th's is partly a misnomer, because the second half of the programs was invariably given over to the classics and the Fourth Symphonies of Schumann, Dvorak, and Brahms, respectively, were played.

It was the British music that attracted chief attention, and there were several new works of decided merit. Richard Arnell is an Englishman who has lived in America for several years; so far, only a few of his works have received performances in his native country. His output is phenomenal, and has already passed Opus 50, though he is only in the early thirties. His Fourth Symphony provided one of the main features of the Festival, and to this Sir John Barbirolli and the Hallè Orchestra had evidently devoted most thorough rehearsal. The key is D minor and the first and last movements are particularly effective. He was also represented by a new String Quartet in E flat, played by the Harry Blech Quartet.

Other novelties were Nadir, scored for a large orchestra, by Philip Sainton, a Saxophone Concerto by Phyllis Tate, in which the solo instrument was played by Michael Krein; an English Suite by Alec Rowley, and a Symphonic Suite in three movements by Dr. Gordon Jacob.

Lieder Recital

Viorica Ursuleac gave a second London recital with her husband, Clemens Krauss, the noted conductor, at the piano, on similar lines to her first. As before, it revealed her strength and her weakness and demonstrated clearly that she is principally an operatic artist. A magnificent Strauss singer, many visitors to Vienna and Salzburg in pre-war days will remember her splendid interpretations of the leading soprano roles in his operas. Mme. Ursuleac is also a convincing exponent of his songs, of which she sang several at this recital, but as a classical lieder artist she falls a long way below her standard in opera. Yet she possesses a fine gift for characterization and dramatic emphasis, which she displayed with special advantage in Debussy's Air de Lia and several Roumanian and Spanish folksongs.

Pianist of 77 Heard

Adelina de Lara is said to be the sole surviving pupil of Clara Schumann, having made her first appearance in London nearly sixty years ago. In giving a recital of Schumann's piano works at Wigmore Hall, she accomplished a *tour de force*. Her long experience and obvious devotion to these works enabled her to demonstrate the elegancy of her style and poetry of her playing. She is indeed a remarkable woman for her 77 years; all the works she played were from the original editions by Clara Schumann and included the Carnival and many of the smaller pieces.

Beecham Honored in Concerts

The B.B.C. has honored Sir Thomas Beecham's 70th year by organizing three concerts devoted to the works of composers with whom Sir Thomas has been particularly associated during his long career. The composers chosen were Delius, Strauss and Sibelius, in that order. At the Delius concert, the soloist was Betty Humby-Beecham in the Piano Concerto, of which she gives a fluently lyrical reading; it is perhaps needless to say that she is always accompanied with most perfect understanding whenever Beecham himself is the conductor. Some people are inclined to decry this as inferior Delius, but it is not so, when interpreted by two musicians who have such an exceptional insight into the composer's mind as this husband and wife. Other items included Seadrift and the first Dance Rhapsody.

For Strauss the program was more varied, the first part consisting of the early Macbeth tone poem, which is rarely played and demands a very large orchestra: the Bourgeois Gentilhomme Suite and Salome's Dance of the Seven Veils. The second part was taken up with a most brilliant performance of Heldenleben, which Beecham interpreted with virtuosity and dramatic insight. The solo was played with great feeling and poetry by David McCallum, concertmaster of the orchestra.

TWO EDIFICES AT ALDEBURGH . . . Below, Crag House, the home of Benjamin Britten, composer; above the Moot Hall, which is the scene of the Prologue in his opera Peter Grimes.

Novelties by Sibelius

For the Sibelius concert Beecham chose a program consisting for the most part of works that are infrequently given, such as the Spring Song, and the incidental music to Strindberg's play Swan White. Neither of these by any means represents the composer at his best, but in the incidental music to Pelléas and Mélisande and The Tempest, the opposite is the case. Both require a concert performance to bring out their full meaning. They were superbly played—with lucid expression and every shade of feeling. Of the two, that of The Tempest is the more noteworthy and is in point of fact Sibelius at his most mature, having been composed in 1926, since when little has come from his pen. The storm music with which the Suite terminated is magnificent in its intensity and grandeur.

The concert closed with The Return of Lemminkainen, an example of Sibelius's most picturesque characterization and of which Beecham gave a highly exciting and dramatic exposition. In each of these three concerts the Royal Philharmonic Orchestra played with great beauty of tone and superb musicianship.

Open-Air Concerts

With the arrival of Summer (and England has had a spell of real summer this year), a number of open air concerts have been organized. None of these, of course, approaches the scale on which such concerts are held in America, but in their own way, they have served a useful purpose and attracted considerable audiences. The L.P.O. appeared at the Finsbury Park Open Air Theatre, with well arranged programs under the joint conductorship of Basil Cameron and Jean Martinon and given under the auspices of the London County Council. The new London Orchestra under Alec Sherman and the Jacques Orchestra under Dr. Reginald Jacques have alternated at the Hampton Court Palace—a charming setting a few miles from London. The programs are well devised, with a satisfactory balance of the old and new.

The Italian opera season at the Stoll Theatre, referred to in the July issue of the Courier, introduced two American singers, Kathryn Poirier from Wisconsin and Graciela Rivera, who though born in Puerto Rico, studied at the Juillard School of Music in New York. Both made favorable impressions, especially the latter, whose Rosina and Gilda were widely acclaimed.

"Proms" in 55th Season

The Henry Wood Promenade Concerts, familiarly known as "The Proms," have commenced their 55th season. This is a remarkable record and they are quite unique. At the opening concert the program followed the traditional pattern, opening with Elgar's Cockaigne Overture and concluding with the Tchaikovsky Romeo and Juliet Fantasia. In between these and other items Joan Hammond sang two arias from Faust (this was her last appearance in England for several months' prior to her tour of Australia and America) and Moura Lympany played the Saint-Saens Concerto in G minor. The orchestra was the London Symphony and the conductor Sir Malcolm Sargent.

During the season of eight weeks, two other orchestras will play—the London Philharmonic and the B.B.C. Symphony—and additional conductors will be Sir Adrian Boult and Basil Cameron. The programs include ten novelties for London, seven by British and three by foreign composers. The latter are the Concerto Symphonique by Ernest Bloch, to be conducted by the composer, with the American pianist Corinne Lacomble as soloist; the Symphony No. 3 (Liturgique) by Honegger, and the Concertino for clarinet, bassoon and string orchestra by Richard Strauss.

LONDON SETTING . . . Mr. and Mrs. Andor Foldes in Britain, where the pianist made a concert tour from March through June. Besides his concerts, Mr. Foldes served on the jury of the International Marguerite Long-Jacques Thibaud Competition in Paris, June 20-27. After returning to America in July, he went to California for engagements at the Redlands Bowl. He opens his fall season at the Gardner Museum, Boston, Oct. 2, and will tour the West and Midwest in November and December, the East Coast in January and until the middle of February, when he leaves for 30 concerts in Europe. (© British Combine Photos.)

Besancon Holds Festival

BESANCON, FRANCE.—An International Festival of Music is being held here under the artistic direction of Gaston Poulet, Sept. 2-11. The orchestra of Les Concerts Colonne and players from the Conservatory of Besancon are scheduled for six concerts, with the following soloists and conductors: Joseph Szigeti, Mr. Poulet Andres Segovia, André Cluytens; Wilhelm Kempff, Mr. Poulet; two programs of French contemporary music, one with Magda Tagliaferro; and one program of German music, Franz Josef Hirt, soloist under Furtwängler. Six recitals will be given by Szigeti, Segovia, Kempff, Tag'iaferro, the Veigh Quartet and Gerard Souzay. Three choral concerts feature the Magnificat of J. S. Bach and masses by A. Caplet and Henri Busser, with the Chanteurs de St. Eustache participating. Two evenings are dedicated to the dance, Serge Lifar featured artist.

Geneva Competition Draws 410

GENEVA.—The International Competition for Musical Performers in Geneva, 1949, has had applications from 410 candidates representing 28 nations for participation in the fifth International Competition, Sept. 19 to Oct. 2 at the Conservatoire in Geneva.

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Music Teachers Association

By MRS. FRANCIS H. REDEWILL

San Francisco

THE Music Teachers National Association met in San Francisco for the first time in its 73 years of existence, Aug. 17 to 21, and drew to its headquarters at the Palace Hotel in attendance of some 800 from 34 States and Hawaii. Also for the first time in its history, the MTNA was holding a second convention within one year.

Affiliated as usual with the MTNA were several specialized groups: National Association of Schools of Music; National Association of Teachers of Singing; American String Teachers Association; American Musicological Association; Northern California Chapter Music Library Association, Accordion Teachers Guild, National Piano Teachers Guild, Music Teachers Association of California, American Matthay Association, and the Greek letter sororities, Mu Phi Epsilon, Phi Beta and Sigma Alpha Iota. The roster of important names among performers, composers and lecturers was impressive and musical programs of superior quality went on almost continuously. A healthy sign was the emphasis on the living composer, and concert rooms were overcrowded at each session where contemporary music, mostly instrumental, held sway.

Following brief opening ceremonies by local and national officers on Wednesday morning, a recital was given by Peter Hansen, pianist of Stephens College, Columbia, Mo., and Doris Ballard, violinist. Walter Piston's vigorous yet smoothly deft Sonata (1940), Anthony Donato's Precipitations (1946) and Charles Jones' Duo (in four movements) received highly intelligent performance. Manfred Bukofzer, of the University of California Music Department, spoke on Changing Standards and Goals in Music Education.

Centennial Luncheon

Gayety, good will and fine food combined to make the Centennial Luncheon memorable. California ladies appeared in Old Spanish or "Gold Rush" Era costumes. Marjorie Duncan Baker of Glendale, mistress of ceremonies, with Leola Charodit Miller at the piano, injected much spirit into the singing of old songs appropriate to the 1849 period. Young artists Mary Barbis, pianist, and Virginia Blair, soprano, provided the serious note in an excellent program with works of Villa-Lobos, Turina and Benjamin Britten. Eva Garcia accompanied Tonia d'Aragon in a group of Costumed Dances by Albeniz and Padilla. Dean Emeritus Max Swarthout of USC, Los Angeles, was the luncheon speaker.

In the afternoon Eileen Washington and Mary Pasmore also appearing in costume, provided a "Musical Interlude" of works for harpsichord and viola d'amore.

Milhaud Service Heard

On the opening night the presentation of Darius Milhaud's Friday Evening Service was given at Temple Emanu-El by the University of California Department of Music. With Edward Lawton as director of the University Chorus, Edgar Jones, baritone; Davida Mowman, organist, and Cantor Reuben Rinder were heard in the work. This recently-commissioned work, lyrical and imaginative in nature with all its dissonance, is extremely subdued and meditative throughout. Absence of dramatic elements makes the composition less suitable for concert purposes. However, it is a notable contribution to the Jewish religious service.

On Thursday morning, John Crown, of the University of Southern California, gave a vivid and exciting performance of works by five living American composers: Sonatina (1941) by Gail Kubik; Variations by Ellis Kohs; Prelude, Lament Dance and Toccata by John Verrall; Sonata (1948) by Halsey Stevens; and Prelude and Dance by George Tremblay.

Maxim Schapiro, pianist, packed the Concert Room on Friday afternoon and rewarded the huge audience with a brilliant program of scores by the contemporary composers Walter Piston, Béla Bartók, Stravinsky, Leonard Bernstein, Villa-Lobos and Darius Milhaud. The concert closed with a group of Ten Etudes by Virgil Thomson, present in person, who had regaled another SRO audience with his morning talk, both amusing and highly informative, on The Music Critic and His Assignment.

Banquet Features

The Thursday night banquet in the Gold Ball Room was a convention highlight. President Wilfred C. Bain was toastmaster and the Music Lovers Society gave the program with their usual high standard of virtuosity and finesse. Those heard were Margaret Tilly, pianist-founder; Frances Wiener, violin; Lucien Mitchell, viola; Merrill Jordan, flute; and Herman Reinberg, cello. Mary Groom, contralto, sang a Lyric Set (without words) for flute, viola and voice, by Charles Cushing. Other numbers were a Henry Purcell Sonata, Bax's Sonata for viola and piano and Quintet for flute, piano and strings.

On this occasion English-born Stanley Chapple, conductor, and Dean of the School of Music, University of Washington, Seattle, gave one of the most dynamic and challenging talks of the convention. He pointed out that the real impetus and progress in American music is to be found in University and College Departments of Music; that "completeness" should be the aim of music education; that resident string quartet groups and operatic productions in English are furthering musical excellence. "However," warned Dean Chapple, "music will cease being an expression of deep human feeling and become mere entertainment if guided by some radio programs of today. Beware, lest music become merely a glamorous plaything!"

The Paganini String Quartet (Henri Temianka and Gustave Rosseels, violins; Robert Courte, viola, and Adolph Frezin, cello) was heard Friday evening at the Museum of Art in a superb program of Mozart, Beethoven and Debussy, played with particular emphasis on beauty of tone and meticulous ensemble. Fascinating to many in attendance was the exhibition of modern paintings in the galleries adjacent to the concert room.

Sunday Music Events

Sunday found many delegates and visitors trekking southward to Palo Alto for an afternoon concert at the Stanford University Memorial Church by Warren D. Allen, organist; Marjorie Dickenson, soprano; George Houle, oboist; and a Men's Choir, in a program of Bach, Bruckner, Pachelbel, Arnold Schlick and Richard Donovan.

At the same hour at Sigmund Stern Grove, San Francisco, the San Francisco Symphony Orchestra, Julius Haug conducting, and with Alexander Loshkareff, basso, as soloist, were heard in an outdoor concert.

Closing the music programs for the five days was the Standard Broadcast of Sunday night at the Opera House, with Helen Traubel, soloist, and the San Francisco Symphony, William Steinberg conducting a program including the local premiere of George Antheil's Fifth Symphony.

Forums Are Featured

Sectional meetings for Wednesday, Thursday, Friday and Saturday (sometimes four or five were going on simultaneously in various rooms of the Palace Hotel) were presided over by noted music educators. The Voice Forums had as speakers Melvin Geist of Salem, Oregon, Eugene Fulton and Mynard Jones of the San Francisco Bay Area, Allen Rogers Lindguest, Helen Steen Huls, Walter Allen Stults and Frank Pursell. More details on these sessions are in-

and Affiliated Organizations Meet in San Francisco

cluded in the National Association of Teachers of Singing later in this article.

The String Forum, Wesley Woodson (San Diego) presiding, proved most stimulating with such speakers in attendance as Rex Underwood (Portland, Oregon), Harold Johnson (San Jose), Edwin Jones (Santa Barbara), Gaylord Yost (Pittsburgh), Leo Scheer (Los Angeles), Edward Janowsky (San Diego), John M. Ray (San Francisco) and a large group of panel members.

The Piano Forum, headed by Wiktor Labunski of Kansas City, offered its audience educational talks by Gene Fiset (Seattle), John Crowder (Montana), E. Robert Schmitz and George Gruenberg (San Francisco). The National Guild of Piano Teachers was represented by John Mokrejs, Elliot Griffis, Elizabeth Simpson, Myra Palache and Grace White, national representative (New York).

The Accordion Teachers Guild had stimulating discussions on The Scope, Possibilities and Demonstration of the Accordion and Is the Accordion a Proper Vehicle for College Music Education? Composer-soloist and presiding officer, Anthony Galli-Rini (Los Angeles) and Jack Cookerly of Occidental College gave a program ranging from Bach to Khachaturian.

American Music Sessions

American Music meetings, with Halsey Stevens (Los Angeles) presiding, brought discussions of worthwhile topics, such as American Opera in Colleges and Universities, and American Instrumental and Choral Music for Use in Teaching, ably presented by Ellis B. Kohs (Stockton), Frederick Jacobi (New York), and Edward Lawton (Berkeley).

A session on Music in Liberal Arts Colleges, with Joseph S. Daltry presiding, brought forth an interesting paper by Alfred Frankenstein, music editor of the San Francisco Chronicle, on Critic versus Teacher—An Unresolved Dissonance, and a tribute to the late Sir Donald Francis Tovey, by George S. McManus of Middletown, Conn.

The Latin American Music Forum had scheduled a fascinating program with the Panamanian composer, Roque Cordero, represented, as well as Pablo Garrido, Chilean folklorist and composer, and Pedro d'Andurian, Chilean violinist. None of these Latin American gentlemen arrived, however, and the presiding officer, Henry Cowell of New York, amusingly explained his predicament. Juan B. Rael, of Stanford University, filled in the time with a lecture and records of Spanish folk music in New Mexico. For the most part scheduled programs went through without a hitch and were of such high calibre that unstinted praise was the general reaction.

Other sections with a rewarding list of authorities in attendance were Musicology, Library Resources, Theory, Psychology, School Music, Class Piano, Community Music, Music in Therapy, and the Audio-Visual. Representatives from Arizona, Colorado, California, Montana, Oregon and Washington spoke on each state's contribution to the musical scene.

The Young Artist's Guild, Helen Adele Dunn in charge, gave a "Certificate of Merit" concert with pianists Dorothy Lourdou, Helen Wheeler and Richard Corbett participating, and Lillian Gilbert, soprano, contributing two groups of songs. The California Plan Graduation was held in the Concert Room and Paul A. Pisk (Redlands) awarded degrees to a large group of candidates.

Council of Presidents

The Council of State and Local Presidents concerned itself with discussion topics of a practical nature; Helps for the Private Music Teacher; The Business Side of Music Teaching; Collecting Tuition; Goals for Future Building; and Accreditation Plans for Outside Music Study. These large meetings had as chairman Edith Lucille Robbins, Lincoln, Neb., and as presiding officers Caroline Irons (Oakland) and Alice Clement (Portland). The roster of speakers came from various sections of the country: Esther Rennick (Birmingham), Mary Goodbar Morgan (El Paso), Bessie Ryan (Chicago), Athel Stone (Oklahoma City), Grace White (New York), Mrs. O. P. Knight (Tucson, Ariz.), Gladys Lotter (Alameda), Bernard W. Regier (Bellingham, Wash.), Robert D. W. Adams (Kansas City) and Paul Clarke Stauffer (San Diego).

The American Matthay Association brought crowds of listeners to an excellent and varied Thursday afternoon program by pianists Alice Nickkel, William Lescher and Maurice Euphrat; book reviews and lectures were given by Florence Amberm, Etta Mae Grove, Elsie Cook Laraia, Roy Reid Brignall and Stanley Chapple.

Mu Phi Epsilon Music Sorority had a large luncheon Friday honoring fifty visiting members and National President, Margarette Wible Walker, Dean of Women, Texas Technological College, Lubbock.

State Teachers Elect

At the Annual Business Meeting of the Music Teachers Association of California it was reported that over 6,000 "California Plan" students are enrolled in the Certificate of Merit classes. State officers, elected by circularized ballot, were installed by Dr. William E. Knuth: Samuel Rodetsky, president; John M. Ray, first vice-president; Ardella Schaub, second vice-president; Isabel Stovel, treasurer; Mary Louise Hynes, Frances Zerillo and Maud G. Byer, directors.

The General Chairman of the MTNA Convention, Samuel Rodetsky, was assisted by a coordinating group composed of Isabel Stovel, Ardella Schaub and John M. Ray, and a large group of California members in arrangements that made this national meeting one of the most successful in the organization's history.

NATS Convention Events

The National Association of Teachers of Singing participated in the Music Teachers National Association Convention on Aug. 17 and 18, with a Vocal Forum and Clinic. Large audiences heard papers read by Walter Allen Stults, National Secretary of NATS, substituting for H. Grady Harlan of Texas; Eugene Fulton, Regional Governor, California-Western District, NATS, of San Francisco; Mynard Jones of Oakland, and Melvin Geist, Regional Governor, Northwestern District, NATS, of Salem, Ore. A spirited discussion followed the reading of these papers.

The Vocal Clinic was presided over by Allan Rogers Lindquest, Representative-at-Large, California-Western District for NATS, of Pasadena. Helen Steen Huls, second vice-president of NATS, from St. Cloud, Minn; Walter Allen Stults, secretary of NATS, from Evanston, Ill., and Frank Pursell, Sacramento, Cal., served as panel members. Some interesting demonstrations were made at this clinic as young students presented vocal problems for the panel.

The vocal clinic has proved a valuable means of acquainting teachers with the techniques of their colleagues and of furthering the cause of finding a uniform and consistent terminology for vocal teaching.

On Friday, Aug. 19, NATS had its own Western Regional Meeting at the Clift Hotel, with Eugene Fulton serving as general chairman. An enlightening and well received lecture on the Physiology of Voice was given by Dr. Paul J. Moses, of Stanford University Medical School. This was followed by another vocal clinic, which again brought much spirited discussion.

In the evening a successful banquet was held at which John Charles Thomas was the guest of honor and main speaker. The baritone gave a "straight-from-the-shoulder" talk to the assembled teachers, in which he stressed the importance of raised standards in dealing with the splendid young voices of America. Kurt Herbert Adler, of the San Francisco Opera, brought a valuable message in his talk on Training for an Operatic Career. Helen Steen Huls reported on the NATS Vocal Workshop experiment at the University of Indiana, held earlier this month. An excellent musical program presented Margaret Burns, contralto, Paul Walti, tenor, Lucine Amara, soprano, and a choral group, with Margaret McNeil as soloist, directed by Eugene Fulton.

Portland Symphony to Continue; James Sample to Conduct

The Portland, Ore., Symphony Orchestra, which some time ago announced that it had cancelled its coming season, will continue on a co-operative basis. The players decided that they would divide the box-office and broadcasting proceeds among them. The conductor's salary, rental of the auditorium, and sums for advertising and engagement of soloists, are said to have been secured by the raising of a fund of $50,000. Werner Janssen submitted his resignation some weeks ago. The new conductor will be James Sample, former associate leader of the San Francisco Symphony. A series of ten concerts is being planned.

La Scala to Make Opera "Shorts"

La Scala Opera, Milan, has been signed by Eugen Sharin, president of Ambassador Films, to make a series of 13 motion picture "shorts," primarily for use on television, but also for exhibition in regular motion picture theatres. Production was to start on the films in Milan on Aug. 1.

Mr. Sharin previously produced a series of short films with the Vienna Philharmonic Orchestra. This orchestra will make another similar series for him at the Salzburg festival this summer.

Two Orchestras Appoint New Managers

Recent announcements from symphony orchestras include the news that Roger Hall, formerly in charge of publicity for Mertens, Parmelee and Brown, division of Columbia Artists Management, is now manager of the Fort Wayne (Ind.) Symphony; Phil Hart has received a similar appointment by the Portland (Ore.) Symphony.

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SILHOUETTES By MARY CRAIG

Brevard's Fourth Festival Presents Programs of Worth

Thirty miles back from the railroad, in one of the loveliest valleys of the Big Smokies near the town of Brevard, N. C., a music festival of ambitions scope has just completed its fourth successful season. On Sunday afternoon, Aug. 21, the 1949 series closed with a performance of the Beethoven Ninth Symphony, drawing more than 1,200 over the slippery roads under a driving rain to applaud the Festival orchestra, chorus and soloists, and the direction and motivating power, James Christian Pfohl. It was a unique experience to sit under the rough wooden shed (unpainted and still fragrant with the fresh cut pine odor) and to hear the majestic music delivered with clarity, assurance and devotion.

The orchestra, numbering 70, is remarkable. Each season instrumentalists, some holding first chair position in famous organizations, come to the Transylvania Music Camp at Festival time. On a sort of working-vacation arrangement they augment the pick of the youth group players from the preceding period of the camp. The notable feature is that coming from widely separated sections of the United States and having only a few rehearsals as an ensemble, they do an excellent job deserving high praise.

This year there were star performers in several of the instrumental sections and one could wish for space to give each a line of approbation. How they work! Intensity, concentration, indefatigable energy were everywhere in evidence at the rehearsals. The first chair player of a great orchestra and the 14-year-old trumpet prodigy worked with equal obedience and patience. Hence the performances, and indeed the whole enterprise, were high-lighted by fine spirit and an individual pride in the doing of a good job.

The sponsors, trustees and employees of the Brevard Foundation seem inspired with the same spirit. No road is too long, no task too heavy. And now, in this fourth year, the results were gratifying and the possibilities seemed infinite.

"Jim" Pfohl, as the director of the Transylvania Music Camp and Conductor of the Brevard Festival is affectionately called, holds music posts at Davidson and Queens Colleges. He is the son of Bishop Pfohl of the Moravian Church and generations of his people have founded homesteads in the valleys of Western North Carolina.

First Lady of the Festival is Mrs. Henry N. Carrier, president of the Brevard Music Foundation, which comprises both the Music Camp and the concert activities. Her gifts of personal time, enthusiasm, hospitality and wholehearted support have been limitless. Mrs. Frank Carr, second-in-command and president of the Brevard Music Festival Association, is another whose unceasing devotion has inestimably aided in the accomplishment of the project. A lengthy list of officers, backers, including industrial interests in Brevard and music-lovers for miles around, reflects the community pride in the enterprise.

Historic Background

Before detailing the 1949 program and paying earned tribute to those who have evolved this successful music venture, it might be of reader interest to have a bird's-eye view of the locale and a bit of the historical background of the surrounding territory. This is the Land of the Sky country, where the great blue wall of mountains rose between the tidewater districts and the Kentucky grants stretching to the Mississippi and beyond. The Cherokee Indians hunted in the forests of the "Little River Mountains," built their villages in the deep valleys and buried their dead with tribal song in the mountain caves. Legend has indicated an even earlier and mysteriously vanished white race before the Cherokees. But this is unproven, as is also the ancient tale of the Spaniards' mining explorations and diggings; they are said to have been led by an officer of DeSoto's expedition.

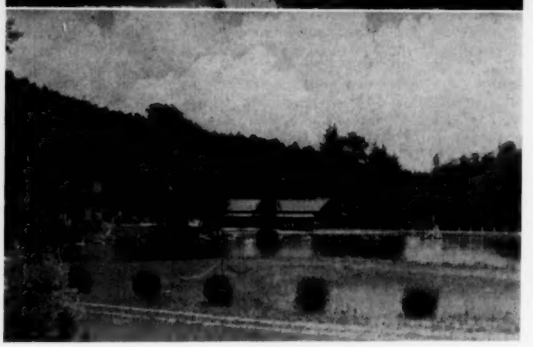
The region was included in the Raleigh Grant made by Queen Elizabeth in 1584; Charles II in 1663 redrew the Charter, giving the Lord Proprietors, Clarendon, Edenton, Bath, the lands of Carolina lying between the Atlantic and Pacific Oceans. But it was nearly 100 years later that the settlers began to establish their homesteads along the French Broad River near which the Indian "Trace" crossed the ridge. They were of all sorts these pioneers; Celtic Covenanters, earnest Moravians coming down from Pennsylvania, homeless Huguenots from France, wealthy English families from Charlestown and the South Carolina towns, driving their fine horses, bringing their slaves to till the rich river bottoms and to build palatial homes. Many great names in American history are among those listed as early colonists of this county now known as Transylvania. The rest of the epic story, the Revolutionary period, the Indian exodus, the bushwhackers of the eighteen-sixties, the development of schools and cities is written in the historic archives of the nation.

Music has always been a cherished heritage of these people, of varied lineage, who settled in the Blue Ridge Mountains; not "hill-billy" music but the stately hymns of the church, ballads and lovely folk melodies, hauntingly beautiful White Spirituals and, in more recent years, symphonic and song repertory. This is the background of Brevard, named for Ephraim Brevard, a signer of the Mecklenburg Declaration of Independence.

Transylvania Music Camp, located a mile from the town annually trains about 150 youngsters picked for superior musical talent. And during the summer season music lessons and outdoor sports are balanced under expert teacher supervision. The two week-ends of Festival music come at the end of the youth-camp program.

In 1946 Dr. Pfohl, after several seasons of the Camp work, suggested that they organize a festival and plans were immediately formed to this effect. It now looks as if something fine—and in spirit wholeheartedly American—had been established among the Transylvania hills.

The list of artists who have already appeared in "pop" concerts, chamber music and at the Festival proper includes Carroll Glenn, violinist; Thor Johnson, conductor of the Cincinnati Orchestra; Selma Kaye, soprano; Mario Berini, tenor; Eugene Istomin, pianist; Adelaide Van Wey, contralto; Nan Merriman, mezzo-soprano; Patricia Travers, vio-



(Above): A corner of the study in Mrs. Carrier's home during a reception for artists and Festival guests: l-r, Chester Watson, bass-baritone, Ruggiero Ricci, violinist; William Hess, tenor; Mariquita Moll, soprano; Dr. Pfohl. (Below): Transylvania Music Camp, the setting for the Brevard Music Festival. Situated a mile from the 4000-inhabitant North Carolina town which is noted for its beautiful homes, excellent shopping facilities and several major industrial plants.

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linist; Tossy Spivakovsky, violinist; Julius Huehn, baritone; Edna Philips, soprano; Mary Bothwell, soprano; Joseph Battista, pianist; Frances Yeend, soprano.

This year the series offered a varied program featuring soloists Jacob Lateiner, pianist; Ruggiero Ricci, violinist; Mariquita Moll, soprano; Nell Tangeman, mezzo-soprano; William Hess, tenor; and Chester Watson, bass-baritone.

First Concert Series

Approximately 1,000 attended the first of the six concerts with Dr. Pfohl conducting. Leo Panasevich of the Ballet Russe Orchestra was the concertmaster. Throughout the Festival the plainness of the rustically designed music shed was relieved by the colorful front-stage decorations consisting of large clusters of gladioli, the native flower of this particular section of the state.

The first program was composed of the Toccata, Aria and Fugue of Frescobaldi (transcribed for orchestra by Vittorio Giannini); the Chopin Concerto No. 1 in E minor played by the guest artist, Jacob Lateiner, and the César Franck Symphony. The Toccata was played by the orchestra with opulence of tone and wealth of color. Lateiner performed in brilliant fashion with orchestral accompaniment, the Chopin Concerto. Two encores followed—the Waltz in C sharp minor and De Falla's Ritual Fire Dance. The Franck Symphony, with its thematic beauty and buoyant spirit, was given an effective presentation under Mr. Pfohl's baton.

Soloists Score

Another capacity audience attended the second concert. The program consisted of the Overture to Mozart's Marriage of Figaro which was cleanly executed by the orchestra. The difficult Beethoven scene and Aria, Ah, Perfido was sung by Mariquita Moll, guest soprano, with unusual uniformity of tone; a striking dramatic expressiveness. The half of the program concluded with the capricious Rondo of Richard Strauss.

OFFICIALS AND ARTISTS of the Brevard Music Foundation. l-r (seated) Carroll Glenn, violinist; Mrs. Frank Carr, president of the Festival Association; (standing) Eugene List, pianist; Mrs. Henry Carrier, president of the Music Foundation; Dr. James Christian Pfohl, director and conductor of the Music Camp and Festival.

The second part opened with the American composer Charles T. Griffes' The White Peacock. An intimate and colorful orchestral rendition of this comparatively short impressionistic work was achieved. Two arias followed, sung by Miss Moll with warmth and clarity of tone—Romance from The Damation of Faust and Elisabeth's opening aria from the second act of Tannhäuser. As an encore, Miss Moll elected to sing the plaintive Willow Song from the last act of Verdi's Otello. In this she introduced a smoothness of vocal production and an ability to sing spun-out pianissimo phrases, which coupled with a delicate interpretative, warm sensitivity, marked perhaps the soprano's crowning achievement of the evening. An excerpt from Wagner's Die Meistersinger played in superb fashion by the orchestra, brought the concert to a close.

Brahms Program

The third concert, on Sunday afternoon, Aug. 14, offered an all-Brahms program. Dr. Pfohl gave a satisfying reading of the Symphony No. 2 in D major. For so short a rehearsal period, the orchestra under his careful guidance welded together the brass portion of the symphony in magnificent style, with but an infrequent false attack by this section. In the sombre Brahms Alto Rhapsody, Nell Tangeman, mezzo-soprano, made a vital impression upon the audience. She was recalled six times. Miss Tangeman's rich voice was warm and smooth in the long sustained phrases as required by this music and her interpretation was a sincere one. She was ably supported by a male chorus of 24 voices, trained for the occasion by Lester McCoy. The orchestral accompaniment was played with skill, supporting, but never intruding on the domain of the soloist.

In the opening Brahms Tragic Overture, the orchestral work displayed artistic phrasing and dynamic shadings that brought the presentation of this great work into first place on the afternoon's program. L. C.

Second Series

Aug. 19 opened the second week-end schedule with an all orchestral program listing Couperin's Overture and Allegro from La Sultana; the Tchaikovsky Sixth Symphony; Dukas' Scherzo, The Sorceror's Apprentice and Kern's Mark Twain Portrait.

Saturday evening brought the Haydn G Major Symphony; Aaron Copland's Lincoln Portrait with Chester Watson an impressive narrator; the Paganini D major Concerto, brilliantly played by Ruggiero Ricci; and a concluding Berlioz Overture. In both concerts the orchestral tone and precision were notable. For this hearer the high point was the superlative renditions of the Dvorak Te Deum, in which the Festival Chorus, ably trained and rehearsed by Lester McCoy, the orchestra and soloists, Mariquita Moll and Chester Watson united in projecting a tonal clarity and beauty that made the work memorable.

Adding Miss Tangeman and Mr. Hess to the vocalists, the great Beethoven Ninth, as previously stated, closed the 1949 Festival. Conductor Pfohl well deserved the personal ovation he received. Only a working musician could realize the combination of vision and endurance which the accomplished work entailed. Soloists, chorus, orchestra and concertmeister were applauded to the echo; choral director Lester McCoy also receiving a marked demonstration from the audience.

Based on the extended success of this year's Brevard Festival over previous seasons, the outlook for future artistic and financial expansion appears to be a bright one. The achievement is the direct and natural result of careful planning and long months of preparation on the parts of the festival officials and their corps of willing and faithful workers, plus an increased public interest. No small degree of the credit for this year's high-lighted season at the Transylvania Music Shed goes to Dr. Pfohl, the festival's indefatigable leader, who through sheer ability and perseverance over many handicaps, plus a wise choice of superior assistants, brought the current year's festival to its highest point of efficiency and artistic development. M. C.

Chopin Cycle by Goldsand Will Include Rare Works

More than ninety per cent of Chopin's music for piano will be included by Robert Goldsand in his six recitals, November through April, at the Kosciuszko Foundation, New York, for the benefit of the Chopin Centennial Scholarship fund. A monumental task, this almost-complete review of the Polish composer does not daunt Goldsand because he once went slightly beyond it—he played the Chopin repertoire entire in a broadcast series for WABF-FM.

ROBERT GOLDSAND

The coming recital programs take in all the familiar works, and some which Goldsand believes have never been heard in public performance.

"For example," he said, "a Sonata in C minor, a very early composition, for all practical purposes will have its premiere. Almost unknown also are the Allegro de Concert and sets of Variations, including one I have never seen on any program except my own, Opus on a Theme of Mozart. This score, the subject of Robert Schumann's famous review in the Neue Zeitschrift für Musik, inspired him to write, 'Hats off, gentlemen, a genius!' This is the only number I am playing from the orchestral repertoire; it has an orchestral background, but so slight it can be disregarded.

"I have programmed several Mazurkas, Nocturnes and Polonaises that may be classed as rarities, such as the Polonaise Fantaisie, which I, for one, have never heard performed in concert except by Josef Hofmann."

How Choice Was Made

Asked what compositions were in the five or less per cent *not* to be played, Goldsand said he is passing over some from choice, others on account of the time element; it is not possible, for instance, to include 53 Mazurkas. Of the three Rondos for solo piano, he has blue-pencilled two which he considers musically uninteresting, although one was played by Sergei Rachmaninoff. Goldsand's choice among the three is op. 5. Absent from the list too are a Funeral March (not the famous one), some posthumous Polonaises, a Waltz of spurious origin, and Variations on a German Theme.

Goldsand and the Foundation have chosen as background for the recitals the organization's headquarters, a mansion of former days, because they feel that the old-fashoined stateliness of the drawing room, which holds an audience of about 200, is reminiscent of the salons Chopin frequented in the Europe of the last century. M. L. S.

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Tanglewood Fete Crowded

(*Continued from page 5*)

Debussy's La Mer opened the last concert, followed by Messiaen's L'Ascension; the last half was given over to Beethoven's Leonore Overture No. 3, and the memorable reading of the Fifth Symphony, a rendition never to be forgotten.

"Tanglewood on Parade"

It has become customary once a year to throw open the gates of Tanglewood to give the general public an opportunity to see the Berkshire Music Center in action. Together with the box office of the concerts, the intake of this occasion also serves to finance the school. Each department puts on a demonstration of its work. The various activities take place simultaneously, and after a word of welcome by Aaron Copland, assistant director of the Center, students and audiences withdrew to their respective scenes of action. In the Chamber Music Hall one listened to compositions in different instrumental combinations. As always, works by students of the Center received a hearing. Edward Lewis' Song for muted violin and Vocalise were played by Ira Krupenye, violin, and Leonard Pennario, piano, Ben-Zion Orgad's Ballade for unaccompanied violin was performed by Zvi Zeitlin.

A Demonstration Chorus-rehearsal took place in the Orchard, directed by Hugh Ross. Compositions by Harold Blumenfeld, Miriam Brunner, Julia Perry and Irving Fine were on the program. The advanced students' orchestra of department II performed a varied bill with Richard Burgin, Irwin Hoffman, Seymour Lipkin and Eleazar de Carvalho conducting works by Beethoven, Wagner, Dukas and Berlioz, while the Opera Department in the Theatre Concert Hall showed its achievements in excerpts from the Barber of Seville, Rigoletto, and Falstaff. Conductors were Sarah Caldwell, Boris Goldovsky and Theodore Bloomfield, respectively. Then, everybody had a picnic-supper on the lawn while waiting for the Manifestation which took place in the Shed.

After words of greeting from Dr. Koussevitzky (who introduced C. D. Jackson, vice-president of Time, Inc., presiding), Rosamond Gilder, a delegate to UNESCO, spoke of the importance of the arts as a means for international understanding. She was followed by the main speaker, Warren R. Austin, Chief of the United States Mission to the United Nations. He pleaded the cause of the U. N. against World Federalism, and advocated turning the United Nations into a "world government."

Thompson and Bernstein Works

The Manifestation was followed by a gala concert in the Shed, Dr. Koussevitzky conducting. It opened with the first performance of Randall Thompson's brief and interesting score, The Last Words of David, for chorus and orchestra with the Festival chorus assisting. This work was commissioned by the Boston Symphony Orchestra, on a vote of its Trustees, for Dr. Koussevitzky, to honor his twenty-fifth year as director.

It was followed by Leonard Bernstein's Symphony No. 2, for piano and orchestra, subtitled The Age of Anxiety. Based on a poem by W. H. Auden, music eminently confessional with regard to its composer, it represents, in his own words, as published in the program notes of the Boston Symphony Orchestra at its premiere last winter, "an inner and highly symbolic journey . . . leading back to a point of comfort and security." Having attended a lecture on the work which Mr. Bernstein gave in his conducting class a few days before the performance, we were impressed by the emotional and spiritual content of the composition and the human connotations in the score. The audience liked the work and recalled the composer, who played the piano part himself, and Dr. Koussevitzky with loud acclaim. The evening closed with an inspired reading of Tchaikovsky's Symphony No. 5, one of Dr. Koussevitzky's *tours de force*.

OLIVIER MESSIAEN looks over the score of his "Quartet for the End of Time" with Eloise Matthies, pianist of the quartet which gave the work its first performance in this country at the third Sunday morning concert of chamber music this season at Tanglewood. Other members of the quartet are Edward Bisha, cellist; Edmund Chassman, clarinetist; and Paul Chalfant, violinist. Rosario Mazzeo, of the Boston Symphony and of the Center faculty, who coached the performance, is at the composer's right.

Berkshire Center's Session

"In Tanglewood our lives and our music mingle with nature, and from nature we take lasting notions. . . . We do not forget that music, so often regarded as an abstract art, holds a concrete message to men." With these words Dr. Koussevitzky in his opening address at the commencement exercises of the Center had described the goal of its endeavor. The words also reverberated in the efforts shown by the various departments during the course of the sessions, attended by several hundred students.

Composer's Forums

Performed by pupils of the Center, works of the following student composers were heard during the season: Adele Levin, Easeley Blackwood, Lockrem Johnson, Martin Boykan, Hector Campos-Parsi, Samuel Adler, Carlos Riesco, Ben-Zion Argad-Bushel, Joseph Harnell, Norman Sherman, Jack Druckman, Herman Berlinski, Harry Freedman, Irving Moppet, Robert Turner, Gerald Kechley, Lee Pockriss, Jean Cartoire, Leonard Pennario, Jack Fitzer, David Cohen, Stephen Park, Edward Lewis, Juriaan Andriessen, and Mark Bucci. The latter also was the recipient of the F. R. Mann scholarship in honor of Piatigorsky for musical excellence at the Berkshire Music Center. These students participated in the classes given by Aaron Copland and Olivier Messiaen, respectively, and their efforts bore testimony for the excellent work done there, for quite a few of these compositions were written during the session.

Activities of the Students' Orchestras

There are two student-orchestras. That of Department II (advanced students) was conducted by Eleazar de Carvalho, Richard Burgin, Lukas Foss, and Irving Fine, all members of the faculty and the following student-conductors — Seymour Lipkin, Irwin Hoffman, Wonsik Lim, Elyakum Shapiro, Beatrice Brown, and Bernardo Federowski. In Beethoven's Pastoral Symphony, Dr. Koussevitzky himself took the baton. In the weekly concerts various soloists appeared. Gottfried Wilfinger played two movements of Sibelius' Violin Concerto; Edward Bicha, Boccherini's Concert for Cello; Ellen Faull sang Beethoven's Claerchen Lieder from the Egmont music; Esther Glazer played Stravinsky's Concerto in D for violin and orchestra; Leonard Pennario, Prokofieff's Third Piano Concerto, and Beatrice Brown, viola, two movements from Berlioz' Harold in Italy. This student orchestra is a full-fledged concert ensemble which would do honor to any large city. The fervent devotion of its members radiates through all its efforts.

The second orchestra, of Department V, consists of less experienced players. Howard Shanet was its conductor. They also did themselves proud, even in difficult works, such as Mahler's Kindertotenlieder sung by Helen Spaeth, the first performance in the U. S. of Carlos Rieso's Obertura Sinfonica, or Schumann's Music to Byron's Manfred, in which Brent Williams, James Minser, Joan Gilbert took the solo assignments and members of the Department V chorus participated in the choral sections. The rest of the programs were drawn from the standard repertoire, as were those of the Department II orchestra.

Opera Department Productions

One of the most striking features of Tanglewood's manifold activities is its opera department Its guiding spirit,. Boris Goldovsky, infuses his own personal enthusiasm into every member of his ensemble. To him opera is not only an artistic effort but something which takes an important place in the whole human conception of his artists. He strives to humanize their achievements. "Wholehearted devotion to the effort" is his slogan and his students follow his lead. Assisted by Sarah Caldwell, Jan Meyrowitz, Felix Wolfes, Leo van Witsen, Barbara Lawthers, Robert J. Lawthers, David Lloyd, and the orchestra of Department IV—there is a special opera orchestra—he put on an imposing number of performances of operatic scenes. Space does not permit individual mention of all the singers who participated in these remarkable stagings, but one must single out the moving performance of Vaughan Williams' Riders to the Sea and the world premiere of Jan Meyrowitz' one-act opera Simoon. This work, written especially for Tanglewood on a libretto by Peter John Stephens, based on a short play by August Srtindberg, impressed with its dramatic forcefulness and musical imagination. Meyrowitz's music is akin to Meyerbeer's grand opera and in its *melisms* to Mahler's lyricism. The composer's special gift for atmosphere orchestration gives the work intrinsic value and power.

Gluck's Iphigenia in Tauris was presented by students of the Berkshire Music Centre on July 26 and 27. Boris Goldovsky had charge of the staging and conducted. Heard were Mariquita Moll in the role of Iphigenia; Roy Wild as Orestes; Gene Cox as Pylades; Irvin Nordquist, Thoas; and Ellen Faull, as Fiana.

Chamber Music and Recitals

Besides the regular chamber music concerts which presented a wealth of works of the most different variety of instrumental combination, and song recitals covering the traditional repertoire and contemporary music, the Juilliard String Quartet was guest of the Center in two concerts devoted to Schoenberg, Alban Berg, whose Lyric Suite impressed deeply, Webern and Beethoven.

Other special events included a lecture-demonstration of the Theremin by Lucie Bigelow Rosen, assisted at the piano by Leonard Pennario, a concert of music for piano by Serge Prokofieff by the latter artist, a Chopin Memorial program in which there participated Loretta Poto, piano, Beverley Shearer, soprano, accompanied by Uric Krasnopolsky in the master's Polish songs, and a performance of his Trio, op. 8, with Mary Baird, violin, Mary Ann Meredith, cello; and Eloise Matthies, piano. Greatly appreciated were E. Power Biggs' weekly organ recitals.

One of the most charming recitals was arranged by the students themselves in their dormitory at Tracy Hall. An evening of Contemporary Music combined John Freemen's First Brass Quartet; John Coleman's Allegro for piano, played by the composer; Chorus No. 4, by Villa-Lobos, with Warren Lutz, clarinet, and Byron Goode, flute; Stravinsky's Sonata for two pianos, with Jurriaant Andriessen and Jack Heidelberg at the keyboard; Aaron Copland's Piano Variations with Jack Heidelberg; Irving Fine's Sonata for violin and piano wtih Gottfried Wilfinger, violin, and Loretta Poto, piano; and Arthur Honegger's Intrata played by Rudy Nashan, trumpet, and Joyce Paull at the piano.

Other Berkshiriana

While all this was going on in Tanglewood, neighboring Stockbridge offered at the Berkshire Playhouse performances of Menotti's Medium and The Telephone. Accompanied on two pianos in the excellent arrangement of Paul Aron, the fascinating Marie Powers again scored in The Medium. She was surrounded by an excellent cast including Edith Gordon, Loren Welch, Evelyn Keller, Leo Coleman, Derna de Lys, and Dorothy Steiger. The production was directed by Roger Englander for Mr. Menotti.

Sell-outs too at the Berkshire Playhouse were the two matinees which presented Maggie Teyte in a special concert-opera program. During the first half, Miss Teyte sang French songs in her inimitable style. The second part was the first presentation of a concert version of Gounod's Faust with the narration especially written by the noted English poet Stephen Spender, based on Goethe's Faust, and narrated by Miss Teyte, who had commissioned the poet to write this version. It serves to carry the thread of the story between highlights of the opera; sung by a cast of four. Two pianos provide the accompaniment for the singers and parts of the narration. Brent Williams as Faust, Arthur Newman as Mephistopheles, Raymond Keats as Valentin and Lillian Murphy as Marguerite were the successful singers in this imaginative effort.

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THE DANCE By ROSALYN KROKOVER

Summer Dance Festivals Thrive As Audiences Show Enthusiasm

With the summer season drawing to a close, reports from the two eastern points of activity—Jacob's Pillow and the American Dance Festival—have been enthusiastic. However, the enthusiasm leans more heavily toward the ever-growing audiences and interest than any particularly outstanding artistic achievements.

Of the new works presented in New London by the American Dance Festival, Jose Limon's The Moor's Pavane came off with top honors. Pauline Koner, Betty Jones and Lucas Hoving assisted Limon in the work and the music was by Purcell. Limon's La Malinche, premiered at the Ziegfeld last spring, has since been revised and tightened, and also made a considerable impression in its altered version at the Festival. The new Valerie Bettis work, Unkind Farewell, set to music by Bazelon, was not completed in time for the performance on Aug. 18, and just part of it was presented. Premieres by Sophie Maslow (The World I Knew) and Jane Dudley (Vagary) were performed as scheduled. All of the works offered will be reviewed in these columns when they are presented in New York.

Pillow Has Exceptional Season

With dances by Ruth St. Denis, Ruth Page, Bentley Stone, Devi Wani and Soekoro on Sept. 2 and 3, the eighth annual season of Ted Shawn's Jacob's Pillow Dance Festival will come to an end. This summer's nine weeks of activities at the University of the Dance and its affiliate, the Dance Theater, saw both an increased enrollment in the student body, which had representatives from Prague to Vancouver, and a 35% increase in theater grosses. A total of 42 performances were given in the barn theater and many of them played to the house limit.

Ballet Theater—Lucia Chase and Oliver Smith, co-directors—took over the middle three weeks of the season and presented, in its "festival within a festival," Pas de Quatre, Jardin aux Lilas, Interplay, Les Sylphides, excerpts from La Fille Mal Gardée, Gala Performance, Princess Aurora, Judgment of Paris and Fancy Free. In addition to the presentation of their repertory works, artists of the company performed the ballet phases of the festival programs during the first three and the seventh week of the season. Those participating were Youskevitch, Gollner, Laing, Kriza, Adams, Vance, Koesun and Jocelyn Vollmar who replaced the indisposed Nora Kaye.

The modern and interpretative dance section of the programs were performed by Janet Collins, Myra Kinch, Ted Shawn (who danced during the third week and whose Dreams of Jacob was presented during the seventh) and Ruth St. Denis. Ethnologic dance was represented by Federico Rey and Pilar Gomez, Noble Paulickpulle, Josefina Garcia, Jean Leon Destine, Jeanne Ramon and Alphonse Cimber, Devi Wani and Soekoro. Iva Kitchell, the dance humorist, also participated in a week-end series.

The ballet department of the school, which opened July 4, was headed by Antony Tudor, choreographer and artistic administrator for Ballet Theater. His commitments in Sweden (dance director for the Royal Opera Company in Stockholm) for the coming fall season necessitated his departure after the seventh week. Ruth Page and Bentley Stone then took over the ballet classes for the remainder of the season. Myra Kinch headed the modern dance department; Joseph Pilates conducted classes in body conditioning; Ted Shawn taught choreography and basic rhythms as well as national dances; Tom Two Arrows taught American Indian Dances; Eddy Nadel, folk dancing; and all of the artists who appeared in the ethnologic phases of the programs also taught classes in their own dance subjects.

AT JACOB'S PILLOW. Left, Youskevitch and Vollmar, (photo by Louis B. Schlivek); right, Modern Dance class under supervision of Myra Kinch (photo by Paul Krause).

IN NEW LONDON . . . Left, La Malinche, danced by Pauline Koner and Jose Limon; right, Jane Dudley in solo, Vagary.

Sadler's Wells Schedule Announced

Programs for the entire four-weeks New York schedule of the Sadler's Wells Ballet, to be presented by the Covent Garden Opera Trust in association with the Arts Council of Great Britain, have been announced. The American engagement will begin on Oct. 9 at the Metropolitan Opera House with a presentation of Tchaikovsky's Sleeping Beauty, in a prologue and three acts. Nicolai Sergueeff has recreated this ballet, as well as the four-act version of Swan Lake, after the original Petipa choreography. This performance will be repeated on Oct. 11. Oct. 12 and 13 offers The Rake's Progress, Symphonic Variations, Façade and Hamlet; The Sleeping Beauty will again be given on Oct. 14, 15 (mat. and eve.) and the afternoon of the 16th. On the evening of the 16th the program premiered on the 12th will be given again. The American premiere of Prokofieff's Cinderella (in 3 acts) makes its appearance on Oct. 18 and will be repeated on the 19th, 21st, 22nd, 23rd (two performances), 29th (mat.), and the evening of the 30th. The four-act Swan Lake is to receive its first performance on Oct. 20 coupled with Façade; this program is to be repeated on the afternoons of Oct. 22 and 30; on the 29th and Nov. 1 Hamlet is the accompanying work. The New York premieres of Miracle in the Gorbals, A Wedding Bouquet and Apparitions will all be seen on Oct. 25 and the repetition of that particular group is to take place on Oct. 26 and 28. The final premieres are Checkmate and Job on Nov. 2, with other performances on Nov. 4 and 5, Symphonic Variations being the third work on the first date, and a Wedding Bouquet for the second. No casts have been given. For those wishing to make reservations, communications should be directed by mail to the Sadler's Wells Ballet at the Metropolitan Opera House, as the box office will not open until October.

Dance News

The Academy of Ethnic Dance Arts opens its fall term on Sept. 12. Certificates are earned upon the completion of the three-year teachers' course; and upon the completion of the four-year artists' course. The School is under the direction of La Meri and the faculty consists of La Meri, Lilian, Rebecca Harris, Mari Lynn, Peter di Falco and guest teachers. . . . Fifty films for dance education are now available on rental through D. D. Livingston's Films of the Arts and Sciences. . . . Tony Charmoli, choreographer and principal dancer on the Stop the Music Television Show presented his ballet, The Hound of Heaven, at the Fordham University Arena Theater on July 29, 30 and 31. This work was originally given on the March 27 Dance Theater program. . . . Rozzino has appeared in Turin and San Remo and on Aug. 22 opened at the Casino del Lido in Venice. According to the Vienna publication, Die Musikwelt, Glazounoff's ballet, Raymonda, has been given a new choreographic arrangement by Konstantin Sergejev, ballet master of the Kirov Theater in Leningrad. Natalia Durinskaja danced the title role. . . . Ballet Theater plans to go into rehearsal early in November and open in or around Chicago during the Holiday season. . . . Haig Yaghjian, general director of the Detroit Opera Society, has announced the appointment of Grace Thomas, ballerina of Radio City Music Hall Ballet, as guest choreographer for four weeks. Miss Thomas will conduct classes and give private instructions for advanced ballet members of the opera society. . . . Ballet Russe de Monte Carlo will open a two week season on Sept. 16 at the Metropolitan Opera House.

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RADIO, TELEVISION

BMI "World in Music" Series Endorsed by UN and UNESCO

Acceptance of commercial sponsorship by the UN and UNESCO in their objective of creating international understanding is indicated in the endorsement given Broadcast Music, Inc., in its proposal to underwrite a series of musical radio programs, The World In Music, with the cooperation of the nation's broadcasters.

That United Nations officials welcome financial support in the achievement of UNESCO's purposes was expressed at the recent National Conference of UNESCO in Cleveland, where BMI's proposal for The World In Music received a unanimous vote on the following resolution:

"In our field, it seems necessary to seek financial support in the achievement of a significant piece of music for UNESCO's purposes. Sponsorship by commercial or industrial organizations, whose purposes are unselfish, should not be refused. We welcome, therefore, this splendid project of BMI and we offer them our vigorous support."

Endorsement of the program series has also been announced by the U. S. Commission on Cultural Relations, the National Music Council, National Federation of Music Clubs, and by various foreign embassies and consulates.

Music As Aid to Peace

Making music aid in world peace is the theme of the radio series being prepared by BMI for presentation under the auspices of UN, the U.S. State Department, UNESCO, NAB (National Association of Broadcasters) and other cultural organizations.

The programs, in the form of written continuity cued to recorded and transcribed music, are based on the music, culture, traditions, customs and heritage of each of the United Nations. The 54 half-hour musical programs will be made available to all broadcasters for sustaining as well as commercial use. The first 13 programs are in preparation and are expected to be ready for broadcasting Sept. 15.

Carl Haverlin, president of BMI, told broadcasters: "We are donating our time and money for the organization and distribution of the series, in research into the folklore and customs of the United Nations and in the writing of continuity. It is our hope that the series, once performed within the boundaries of our country, will be used in translation in other countries."

NEW FALL PROGRAM . . . Sir Thomas Beecham will present programs over WQXR this fall in which he will act as musical commentator. Arrangements for Sir Thomas Beecham Turns the Tables, the title of the weekly series, have been concluded in New York between Towers of London, Ltd., and the New York station.

RCA Announces Perfected Color Television

A new system of transmitting television "in full color," "eliminating virtually all of the major technical and economic problems" that delayed the change from black and white, is announced by the Radio Corporation of America. Receivers now in use "will need neither modification nor additional equipment," according to the announcement.

Both RCA, of which NBC is an affiliate, and CBS will demonstrate their different methods of color television at hearings before the Federal Communications Commission in Washington, beginning Sept. 26.

RADIO NOTEBOOK

Congratulations to WNYC, New York's Municipal Radio Station, which lately celebrated its 25th anniversary with suitable ceremonies, including a message from MAYOR O'DWYER! . . .

DONALD W. THORNBURGH on Aug. 1 became president and general manager of WCAU, Inc., which includes the three Philadelphia Bulletin Stations; he was formerly vice-president in charge of the Western Division of CBS. . . .

CBS-TV has been assigned a full-time cable to Washington, and will double its service to affiliates along the Eastern seaboard. . . . RICHARD RAWLS, mgr. of TV operations for ABC; EARLE McGILL, NORMAN BROKENSHIRE, TEDD COTT, vice-pres. and program director for WNEW, were among the faculty members for Fordham University's Summer Institute of Radio and Television. . . .

HERMAN NEUMAN, musical supervisor of the Municipal Broadcasting System of N. Y. since the inception in 1924, and who recently returned from a three months' conducting tour of Scandinavia, Holland, Germany, England and Scotland, while in Norway led a special American concert which was transcribed and broadcast on WNYC's 25th birthday anniversary recently. Mr. Neuman received a letter from Assistant Secretary of State GEORGE V. ALLEN commending this activity, on being apprised of it by HANS OLAV, Chief of the Press division in the Norwegian Ministry of Foreign Affairs. . . .

OLIVER DANIEL is directing the new CBS hour's series, Conductors' Showcase (Weds., CBS, 9-10 p.m., EDT), featuring a different composer-arranger as guest conductor of his works weekly. Scheduled to appear among the first were DAVID BROEKMAN, Aug. 17; RAYMOND PAIGE, Aug. 24; ROBERT RUSSELL BENNETT, Aug. 31; those to be heard soon include RAY BLOCH, Sept. 7, and MARK WARNOW, Sept. 14. JAMES FASSETT is the producer.

NENA DEL ROSARIO, 13-year-old Filipino pianist, played the Mozart A major Concerto with the CBS Symphony Orchestra, under ALFREDO ANTONINI'S direction on Aug. 21. . . .

PETER HERMAN ADLER has been appointed director of opera for NBC-TV; he will supervise and conduct a series of operas in English, among which will be Tales of Hoffmann, Die Fledermaus, and Weill's Down in the Valley.

William A. Taylor Resumes Radio Department in September

Following his return from a three months' tour of Europe, William A. Taylor will resume his radio and television department in the Musical Courier soon after Labor Day.

Raff Symphony Revival By CBS Draws Comment

An unusually large response in the form of letters from listeners is recorded by the Columbia Broadcasting System for the CBS Symphony program of July 24, in the series produced and directed by James Fassett. Bernard Herrmann was the conductor, and the number eliciting the letters was the rarely heard "Lenore" Symphony of Joachim Raff.

The writers commended the program in general for its policy of including unhackneyed music, and applauded the Raff score. Several asked where recordings of this music could be obtained, and almost all went on to suggest other neglected compositions for possible future performance on the hour. Among those requested were Delius' North Country Sketches, D'Indy's Wallenstein Symphony, Honegger's Liturgique Symphony, Liszt's Battle of the Huns, Schoenberg's Pelleas and Melisande, Scriabin's Second Symphony, Raff's Im Walde, Saint-Saens' Prelude to the Deluge; works of Taneieff, Volkmann, Dvorak (Sixth and First Symphonies), E. Schmidt, Scharwenka (Mareswintha), Marcel Poot; the Ocean Symphony of Rubinstein and Sir Arthur Sullivan's Irish Symphony. One writer said he was "starved" for the music of Gluck. Another reminded Mr. Fassett that from 1884 to 1923, the Boston Symphony featured flute soloists no less than 13 times, and urged that a virtuoso on this instrument be presented to vary the piano, violin and more familiar solo players.

Letters were received from New York, Maine, Pennsylvania, Maryland, the District of Columbia, Florida, Texas, Missouri, Iowa, Michigan, Illinois, Wisconsin and Canada. Guest commentator on this program was Dr. Henry W. Levinger, foreign editor of the Musical Courier.

Toscanini Will Conduct Ridgefield Benefit

Toscanini, who leaves Italy for the United States on Sept. 8, will conduct the NBC Symphony Orchestra in a benefit concert at Ridgefield, Conn., on the evening of Oct. 7. The event, not to be broadcast, will be given in the High School there, and proceeds will go to the Ridgefield Library and Boys' Club.

The maestro interrupted his vacation abroad to conduct a concert at La Scala on Sept. 1, and will open the Venice Festival with another program on Sept. 3 by the orchestra of the Milan opera house.

CBC to Add Television Net With Government Backing

Canada is to have its own television system, according to a recent announcement of the Canadian Broadcasting Corporation. Montreal and Toronto will be the producing and transmitting centers. Although the first effort is to be a CBC project, financed by a loan of four million dollars by the government, independent stations are eligible for licenses, and some have been making preparations for some years.

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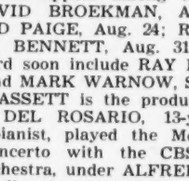

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THE CHOIR CORNER By LEON CARSON

Relative Value of Text and Line In Music for the Choir Singer

By JAMES FRANCIS GRIFFITH,
Director of Music, Central Methodist Church, Asheville, N. C.

THE subject of the relative value of music and text is a pertinent one to ensembles no less than soloists, and it has a way of recurring from time to time with all of those who have the responsibility of directing choirs and singing in them.

As we all know, early attempts at church music were hampered by the tyranny of words versus tonal rhythms, and as a result conditions were chaotic until there was a reorganization of thought which produced a more tolerant attitude toward a wedding of the two. Such progress was slow, however, and in some respects there is much ground yet to be covered.

As is most often the case, the pendulum swings to extremes and it takes a great deal of time for the regulating process to gain command. At the present time we possess numerous instances of the tune, or tonal rhythm, being overemphasized at the expense of the words.

If the tonal progressions are entirely to govern the rhythm, then why should one have words? It is here that vocal and instrumental music divide. Words express thoughts, and thoughts result in reaction in proportion to the capacity of the individual to accept or reject the thoughts suggested. Thus the words and music intended for use in public worship must be meticulously welded if the purpose for which they are intended is to be served.

All sacred music must appeal to the heart, the spirit, and the mind, and the words employed should contain concrete suggestions for action, especially when syllabic and tonal structures fitly accompany them. Here many composers of sacred choruses and anthems mistake their calling. The mere dressing-up of noble words in a cheap musical frame is but a sorry subterfuge and plainly marks the composer's talent as banal. His sense of the eternal fitness of things is sadly lacking.

Why Composers Stumble

The study of phrasing with words in mind, and the proper arrangement of syllables, is the stumbling block of many composers. They have perhaps not learned intimately the range of the different voice classifications, neither in many instances have they themselves sung, and therefore cannot appreciate the difficulty which a singer encounters in an awkwardly placed phrase. The rhythm sometimes is entirely wrong and the musical progression does not follow the meaning of the particular word or words, so that resort must be had to a new set-up of the phrase.

Every director and singer has been confronted with this kind of thing, and under those conditions he has a perfect right to rearrange and revamp such crudities. Another flagrant error often found is that of an impossible tessitura imposed by a composer whose vocal knowledge is only embryonic. This is the most difficult mistake to rectify. It calls for expert handling by one who knows the tools of his craft.

Dynamics, the fermata, accelerando and ritardando, rubato, portamento, and other devices which, when judiciously employed, mark the artist at his best, are frequently over-stressed in mediocre fashion in order to make sacred music spectacular. Heroic surgery is sometimes necessary in such instances.

Any director of music and most soloists in churches should have the necessary vocal training and educational background to enable them to ignore the crudities outlined in composition. On the other hand, there are times when words demand the inclusion of the marks of expression, if they have been overlooked by the composer.

The director or soloist who possesses a balanced idea of what an aura, or a nuance, in a musical composition can mean, has every right to infuse his interpretation with all the beauty which his artistic and interpretative soul craves. This is his mission, his calling. But balance and judgment are the cardinal points of control.

These views are based solely on long years of experience in the music of the church, and from the standpoint of a director of church choirs and sacred music generally.

Cod. Cortona 91, c. 1 r.

ANCIENT ITALIAN LAUD, from the Cortona MS. The text runs: "Venite a laudare, per amore cantare l'amorosa vergene Maria . . ." (Come and praise, sing for love of the beloved Virgin, etc. . . .")

Herbert Memorial Psalm Tune Competition

Monmouth College is offering a prize of $100 for the best setting in four voice harmony for congregational singing of a prescribed metrical version of the Twenty-Third Psalm. The competition is open to all composers and closes Feb. 28, 1950. It is the seventh in a ten-year series. For the words to be used and conditions of entry, applicants may write to Thomas H. Hamilton, Monmouth College, Monmouth, Ill.

Elsasser's Bach Series

Wilshire Methodist Church of Los Angeles has recently announced the appointment of Jack Fortney, assistant organist, to serve jointly with Willis Grossholz in that capacity. Richard Ellsasser, Minister of Music at the same church, will open his third series of Bach recitals during the week of Sept. 18 and will continue for six consecutive Tuesday evenings.

CHRISTMAS MUSIC

Reviewed by LEON CARSON

SATB

O NIGHT SERENE AND HALLOWED, by Eric D. Bovet. M. Witmark & Sons, N. Y. 20c.

A charming, rhythmic anthem for well-trained 4-part mixed chorus: French and English text. Sung a cappella: piano accomp. for rehearsal. Well marked for interpretation. Vocal tessitura normal: requires good low bass section. 8 pages.

ALLELUIA, NOEL, by Albert C. Ball. G. Schirmer, Inc., N. Y. 22c.

A stirring and jubilant anthem for 4-part full chorus of mixed voices: baritone solo with 4-part choral accomp. Text by composer. Sung a cappella. Piano accomp. for rehearsal. Middle portion in carol form. Normal voice tessitura. 8 pages.

THE STARS ARE SHINING BRIGHT, by Edward Shippen Barnes. G. Schirmer, Inc., N. Y. 18c.

Impressive anthem for 4-part mixed chorus in conventional style; organ or piano accompaniment: Appropriate text by composer. No incidental soli. Easy vocal tessitura. 6 pages.

HASTEN SWIFTLY, HASTEN SOFTLY, by Richard Kountz. Galaxy Music Corp., N. Y. 20c.

A stirring, rather fast moving anthem in 4/8 time, for 4-part mixed chorus, based on traditional Slavic carol. Text by composer. Organ or piano accomp. Short incidental tenor solo. Well marked for shading of contrasting phrases. Normal vocal tessitura. 10 pages. Perf. time, 3¼ min. Also arr. for 3-part women's voices (SSA).

A BABE IS BORN IN BETHLEHEM, by Dorothy Louise Westra. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 15c.

A carol-anthem of charm for 4-part mixed voices, based on 16th century carol. To be sung a cappella; accomp. for rehearsal. Opens with soprano (or childrens' chorus) solo. Easy voice tessitura. Concludes with impressive Alleluia, full chorus. 4 pages.

ANGELS IN THE FIELDS, arr. by Clarence Dickinson. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 18c.

An old French folksong arr. in splendid fashion for 4-part mixed voices, with English text by Helen A. Dickinson. Organ accomp., or sung a cappella. Optional soprano soli and/or echo choir, as desired. Normal singing tessitura. 8 pages.

AWAY IN A MANGER (J. E. Spilman, 1838), arr. by Seth Bingham. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 20c.

An interesting arrangement of this carol for 4-part mixed voices, with optional soprano soli or youth choir, as desired. Martin Luther (1530) text. Organ accomp.; may be sung a cappella, omitting introduction and interludes. Easy vocal tessitura. 7 pages.

SAB

LO, HOW A ROSE E'ER BLOOMING, by Michael Praetorius (1572-1621). G. Schirmer, Inc., N. Y. 15c.

Carl Deis has made an attractive adaptation of this old composition from the polyphonic period of choral song, for 3-part chorus; piano or organ accomp. ad. lib. 2 short verses, well harmonized. English version by Dr. Theo. Baker. Easy singing tessitura. 2 pages.

SSATB

THE SEVEN VIRGINS—Kentucky folk carol. G. Schirmer, Inc., N. Y. 25c.

A tuneful, colorful adaptation and arrangement by John Jacob Niles of an old carol, for 5-part mixed chorus, sung a cappella, allegretto movement: piano accomp. for rehearsal. Soprano and alto soli, with humming accomp. Unique text. Normal voice tessitura. 13 pages.

For Women's Voices

SSAA

I SAW THREE CANDLES BURNING BRIGHT, by Carl Parrish. M. Witmark & Sons, N. Y. 18c.

An unusually pleasing anthem for 4-part women's chorus; distinctive Christmas text by Padraig O'Horan. Sung a cappella. Piano accomp. for rehearsals. Requires flexible choral singing and a low second alto section. 7 pages.

SSA

MARY'S LULLABY, by Harry Seitz. Remick Music Corp., N. Y. 15c.

A short, quietly lilting anthem for 3-part women's voices: poem by Lizette W. Reese. Sung a cappella: accomp. for rehearsal. Normal singing tessitura; requires good low alto section. 3 pages.

For Men's Voices

TB

I WONDER AS I WANDER, adapted and arr. by John Jacob Niles and Lewis Henry Horton. G. Schirmer, Inc., N. Y. 16c.

This well known Appalachian carol is well arranged for 2-part men's chorus; solo for medium voice (humming accomp.). Piano accompaniment. Normal vocal tessitura. Suitable for Christmas or general use. 4 pages.

TTBB

RISE UP EARLY, by Richard Kountz. Galaxy Music Corp., N. Y. 20c.

A stirring, jubilant carol-anthem for 4-part men's chorus, based on a Slovak Christmas carol. Organ or piano accomp. Text by composer. Impressive Hallelujah conclusion over full chordal accomp. Normal singing tessitura. Perf. time, 2¼ min. 11 pages.

For Organ

NEW BOOK OF NOELS, by Louis Claude Daquin (1694-1772). Music Press, N. Y. $3.00.

E. Power Biggs has edited in splendid fashion this volume (#2) of 6 Noëls from originals of the eminent French composer. Generally, the opening themes are popular and simple Christmas melodies: these are followed by theme variations. They require no technical analysis. Original registration markings are reproduced. There is much variety in color and contrast. The Noëls are suitable for both large and small organ use. Valuable edition for the organist's library. 35 pages of organ music.

SUITE NOËL, by Alec Templeton. H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). $1.25.

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THE VIRGIN'S LULLABY, by Dudley Buck. G. Schirmer, Inc., N. Y. 50c.

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CHICAGO

Ravinia Season Set Records With Its "Three Star Finale"

By DOSHA DOWDY

Chicago

BY the appreciation and response of thousands of music-lovers, Ravinia attracted an all-time record attendance this year—120,658, and scored the greatest success in its 14 seasons of concert presentations. This achievement was also a tribute to the Ravinia Festival Association, headed by Percy B. Eckhart, which in the true tradition of the theatre that "the show must go on," wrought the miracle of recreating a new and interesting setting for the series within 45 days after its partial destruction by fire.

Accounting further for the outstanding success of the season were the popularity of the distinguished conductors, Fritz Busch, Steinberg, Reiner, Mitropoulos, Sir Adrian Boult and Monteux, with their well chosen programs including an unusual number of Ravinia "firsts"; interesting departures from stock repertoire; and "box office" soloists such as Rubinstein, Mitropoulos, Kapell. The climax came with an unprecedented combination of three of the world's greatest musical figures—Jascha Heifetz, Artur Rubinstein, and Gregor Piatigorsky, whose four concerts of chamber music closed the most eventful season in Ravinia's history. These programs were of great importance not only because artists of such magnitude played works of master composers, but because they converted many of Ravinia's thousands to music's most aristocratic art-form, usually heard only by small, discriminating audiences.

The series contained trios by Beethoven, Ravel, Tchaikovsky, Mendelssohn, Schubert and Brahms; sonatas by Franck, Brahms, Beethoven, and a Prelude and Rondo by Gliere and Martinu, respectively, for various combinations of two instruments; and solos by each of the artists—Chopin's Ballade in G minor and Brahms' Rhapsody, op. 79, No. 1; Bach's Chaconne for violin alone; and the same composer's Suite in C major, for cello alone. Surely ovations were never more generously nor more genuinely given than those received by Rubinstein, Heifetz and Piatigorsky.

Conductors Return

Concerts of the last three weeks of Ravinia's Symphony season were conducted by Dimitri Mitropoulos, Sir Adrian Boult, and Pierre Monteux, respectively. Mitropoulos was welcomed enthusiastically after an absence of seven years from Ravinia's podium. His varied and attractive programs listed symphonies by Beethoven, Prokofieff, Mozart, Mendelssohn and Chausson; and smaller works by Rachmaninoff, Mendelssohn, Couperin-Milhaud, Rameau, Saint-Saens, Schumann, Dvorak, Dohnanyi and Strauss; and Prokofieff's Piano Concerto No. 3, with Mitropoulos in the duo role of conductor-soloist. Remarkable synchronization was achieved throughout the exciting performance of Prokofieff's brilliant work, which afforded Mr. Mitropoulos opportunity to exhibit his amazing gifts both as a conductor with a phenomenal memory for scores, and as a piano virtuoso of top rank. The audience was roused to insistent cheers which brought the artist back to the stage many times.

The week of July 26-31 brought Sir Adrian Boult, musical director of the British Broadcasting Company, in his first appearance here since 1939 as guest conductor for four concerts. These included representative works of his countrymen Elgar ("Enigma" Variations), Holst (Oriental Suite, Beni Mora), Walton (Overture, Portsmouth Point), and Vaughan Williams (Job, A Masque for Dancing); Symphonies by Beethoven, Schubert, Franck, Haydn, Tchaikovsky, and Brahms, and other works by Weber, Wagner, Mozart and Bach. The distinguished conductor was highly feted by his audience for his impeccable musicianship, his artistic taste, and his elegant manner of expression.

Monteux Concludes

It has become an established tradition that Pierre Monteux, "dean" of Ravinia conductors, close the season, and this, his ninth, was no exception. So beloved and respected is Mr. Monteux that the orchestra, upon his entrance at his first concert, gave him a hearty "Tusch," and the audience rose spontaneously.

Musically and beautifully interpreted readings of the Bach-Respighi Passacaglia, Beethoven's Symphony No. 6, Swan of Tuonela by Sibelius, and Strauss Tone Poem, "Don Juan," which comprised the opening program, were given consistently throughout remaining concerts conducted by Mr. Monteux. These included two Ravinia premieres—Debussy's Sarabande, orchestrated by Ravel, and Five Etudes by Florien Mueller; symphonies by Brahms (No. 1) and Tchaikovsky (No. 6); works of Weber, Wagner, Dukas, Berlioz, and Respighi; and highlighting the closing concerts, Schumann's Piano Concerto, and that of Tchaikovsky (B flat minor) with Artur Rubinstein as soloist. The Saturday evening concert featuring the latter concerto drew a record crowd of 10,009 for a single concert. Excitement ran high and tremendous ovations were given. The Schumann Concerto was played at the final concert with exceeding beauty of tone, warmth of melodic line, and exquisite lyricism, and with all of the brilliance required, without resorting to "effects." Prolonged and vociferous applause recalled both conductor and soloist.

Although the Sunday afternoon concert officially closed Ravinia's Symphony season, the "Round-Up" program given Sunday night for the guarantors, association members and their friends, with the orchestra and Mr. Monteux giving their services, is the final bow. This is always a highly entertaining program of "take-offs" (this year, of Monteux and Paganini), and various assorted acts in costume.

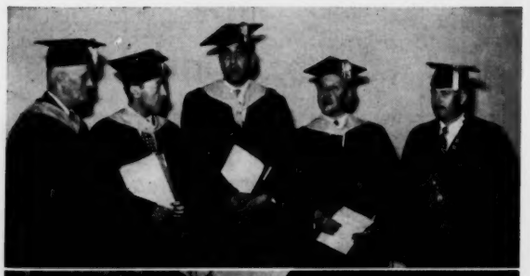
Announcement was made on this occasion that donations of $85,000 toward the $175,000 needed for Ravinia's complete restoration had been made, and it is expected that the remaining $90,000 will be in hand in the near future.

Grant Park's Record Attendance

The Chicago Park District's sponsorship of the Grant Park concerts, free to the public, is one of the most valuable civic projects which the city of Chicago has ever offered. The closing concert (Aug. 21) of the present season brought the millionth visitor to the concerts on the lakefront.

In addition to varied programs of symphonic music, under the direction of Nicolai Malko, resident conductor of the Grant Park concerts, Alfredo Antonini, Paul Breisach, Antal Dorati and Erich Leinsdorf, concert versions (in English) of La Traviata, Madame Butterfly, and The Gypsy Baron, and excerpts from The Marriage of Figaro were conducted by Breisach, Leinsdorf, Kopp and George Lawner, respectively.

These programs presented the following artists: Rudolf Petrak, Ralph Nielsen, Margery Mayer, Louis Sadler, and Camilla Williams in Madame Butterfly; Frances Yeend, Jon Crain, Louis Sadler, Lois Gentile, Harold Brindell, Robert Handwerger and William Charles in Traviata—Arthur F. Miller, Jr., Luise



ACADEMIC HONORS FOR NOTED ARTISTS . . . Honorary degrees of Mus. D. conferred on Jascha Heifetz, Artur Rubinstein, and Gregor Piatigorsky at Northwestern University. Below the artists test Ravinia's new stage in rehearsal of Beethoven's "Archduke" Trio, which opened their series of four chamber music concerts, bringing the Ravinia season to a brilliant close with a record attendance of 34,407. In the upper photo, John W. Beattie, Dean of the School of Music, is at left, and President J. Roscoe Miller of Northwestern University is at right. (Evanston Photographic Service; Ravinia view by Acme-Newspictures.)

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Johnson, Frances Gregory, Flora Palma, William Charles, Lois Gentile and Lorraine Quinn in Marriage of Figaro; Brian Sullivan, Gerald L. Smith, Miriam Stewart, Reinhold Schmidt, Flora Palma, Marguerite Piazza, John Sauer and Harold Brindell in The Gypsy Baron.

Other important features of the Grant Park concerts were the presentation of the Mendelssohn incidental music for Shakespeare's A Midsummer Night's Dream, directed by Erich Leinsdorf, with soloists Ann Ayars and Audrey Paul; and two Rodgers-Hammerstein nights with the Alice Stephens Singers, and Ann Ayars, Lois Gentile, Morton Bowe, and Bruce Foote, soloists.

A highlight was the excellent presentation on two successive evenings of Verdi's Requiem under the expert direction of Antal Dorati with the Indiana University Chorus, and soloists Frances Yeend, Winifred Heidt, Gabor Carelli and Norman Scott.

Other choral organizations which made important contributions to the Grant Park concerts were the Chicago Park District Opera Guild, The Choralists, under the direction of John Halloran, The Alice Stephens Singers, and The Polonaires, conducted by William Wolski.

Soloists with the orchestra during the past six weeks were Fritz Siegal, concertmaster of the Grant Park Symphony, Ann Ayars, Frances Magnus, Jacob Lateiner, Brian Sullivan, Norman Scott, Lawrence Winters, Wanda Paul and Elena Nikolaidi.

Roosevelt College School of Music

Roosevelt College School of Music has announced the following additions to its faculty: Morris Gomberg, Professor of Violin; Vitaly Schnee, Guest Instructor in Piano; Helen Schwin, Associate Professor of Music Education; Robert Reuter, Associate Professor of Organ and Choral Music; Robert Lindeman, former clarinetist with the Chicago Symphony; and the Roosevelt College String Quartet in Residence—Herman Clebanoff and Morris Morovitsky, violins; Harold Klatz, viola, and Karl Fruh, violoncello.

The School of Music is sponsoring a concert by the Robert Shaw Chorale in Orchestra Hall on Oct. 9.

Metropolitan School of Music Notes

The Metropolitan School of Music has engaged the noted French baritone, Martial Singher to conduct a four weeks course in vocal instruction beginning September 19. Two-hour classes will be given except Wednesdays. Students will also be accepted for private lessons.

North Park College News

Three new members recently appointed to the North Park School of Music faculty are Alfred Vernon, Brass Instruments; Marjorie Jackson, Organ and Piano, and Alfred Kuehle, Cello.

North Park is inculcating its faculty series concerts into the general cultural program of the college. Eight programs will be provided free of charge for the faculty and student body. The public is to be admitted for a nominal fee. Adele Tilson, winner of the 1949 Musical Arts Series Contest and member of the piano faculty at North Park, will open the series Sunday, Oct. 23. Subsequent presentations will be announced at a later date. All programs are to be given in the Recital Room of Hanson Hall on the North Park campus.

PHILIP MANUEL AND GAVIN WILLIAMSON, at their harpsichords. Manuel and Williamson have just closed the season with two concerts for Northwestern University, giving rare music of composers from the 16th to the present century, omitting the 19th. Chicago will hear these artists next spring in a Bach festival.

Robert Macdonald's Activities

Robert Macdonald will return to his studios in the Fine Arts Building Sept. 20 after a four weeks' teaching engagement in San Diego, Cal. Among those in his repertoire coaching class are many members of the "Starlight Opera" group now in the midst of an eight-week season of light opera at Balboa Park Bowl. Mr. Macdonald is also scheduled for an organ recital in San Diego.

Etta Moten Stars on Mutual Network

Etta Moten, mezzo-soprano, was the featured artist recently on the "Chicago Theater of the Air" summer concert hour, with Bruce Foote, baritone, and Robert Tendler, conductor of the WGN orchestra and chorus. Miss Moten's solo numbers were songs by Jerome Kern and Gershwin (from Porgy and Bess). With Mr. Foote, she sang numbers from Kern's Roberta, and with chorus and orchestra, songs from Irving Berlin's Broadway hit, Miss Liberty.

Immediately after her broadcast, Miss Moten left Chicago for Tallahassee, Fla., where she again participated in the Creative Arts and Drama institute, started last summer by Prof. Randolph Edmonds, head of the Department of Drama and Fine Arts at Florida State College. Miss Moten served as consultant in vocal pedagogy, repertoire and program building.

Highlighting a three-day celebration of Liberia Independence Day at the University of Texas, Houston, was a concert on July 26 given by Miss Moten. The following day the artist showed the technicolor movies which she and her husband, Claude A. Barnett, made on their recent trip to West Africa, where during their stay in Liberia they were guests of the Liberian Government.

Miss Moten's mid-winter concert in Orchestra Hall gave impetus to a busy season. Her winter engagements included Lincoln University, Jefferson City, Mo.; Langston University, Langston, Okla.; Prairie View College, Prairie View, Tex.; Jackson College, Jackson, Miss.; Alcorn College, Alcorn, Miss.; Booker Washington High School, New Orleans; Delaware State College, Denver, Del., and numerous lecture and concert-lecture engagements in Chicago. Her summer schedule included a guest appearance with the drama group of Florida State College in Arsenic and Old Lace, in addition to giving a concert at the college, Aug. 12. Other concerts on university summer courses included the University of Minnesota, July 14; the University of Texas, Houston, July 26. For the fall and winter, the National Concert and Artists Corporation has already booked her in many New England and Eastern towns. Early spring of 1950 will find her on the Pacific Coast.

Watergate Concerts Draw 150,000 During 4 Weeks

WASHINGTON, D. C. — The 13th season of Watergate Concerts given by the National Symphony Orchestra, July 3 to 29, attracted about 150,000 to their three concerts weekly schedule. The series was again fortunate in not having one concert cancelled because of rain—a record now obtained three years.

Howard Mitchell, new conductor of the orchestra on a permanent basis, was in charge of the series. The concerts were underwritten by Frank R. Jelleff, of Washington.

The largest audiences this summer were attracted by Gladys Swarthout, mezzo-soprano, as soloist on the opening night; the Gershwin Memorial Program, with Jane Pickens, soprano, and Abba Bogin, pianist, assisting; "Ballet Night," presented by Igor Youskevitch and Mia Slavenska; and "Grand Opera Night," in which Eleanor Steber, soprano and Leonard Warren, baritone, both of the Metropolitan Opera, were the magnets.

Other soloists included Earl Wild, pianist, in the Grieg Concerto; Mischa Elman, violinist, in Lalo's Symphonie Espagnole; Zadel Skolovsky, in Ravel's Piano Concerto, with a novelty on the same program in Ibert's Divertissement, Emerson Meyers playing the piano part; Dorothy Maynor, soprano, who drew many listeners; Carroll Glenn, violinist, and Eugene List, pianist; Jan Peerce, tenor; and Jorge Bolet, pianist. Among the works new to this series was an Overture by Mary Howe, which had been introduced at the National Gallery Festival last Spring. Another pleasing rarity was Britten's Soirées Musicales, arrangements of Rossini excerpts.

On Aug. 4, Fortune Gallo's San Carlo Opera opened a season of 10 performances at the Watergate, presented by the Washington Theater and Opera Company. Madama Butterfly was the first production, drawing 12,000.

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Carmel Scores with 12th Bach Festival

AT THE CARMEL BACH FESTIVAL . . . Piano soloists (top) in Bach's Concertos for one, two, three and four pianos. L. to r., Randolph Hokanson, Charles Fulkerson, Maxim Schapiro, Ralph Linsley. Below, l. to r., Russell Horton, tenor; Phyllis Moffet, soprano; Muriel Maxwell, contralto; Ralph Isbell, bass. (Photo by Kaldor-Bates.)

Carmel-by-the-Sea, Cal.

THE 12th Annual Bach Festival owed its spectacular success, as in the past, to the genius of its founder-managers, Dene Denny and Hazel Watrous, and to Gaston Usigli, who has been conductor for nine consecutive years. This self-styled "seaside village," picturesquely situated, with its pine-clad hills, white-sand beach and historic Spanish Mission, enters into the festival idea with a completeness of dedication not unlike the old Oberammergau spirit. Villagers, visitors, tradesmen and musicians all mingle together as one large family.

This year's attendance from far and near outstripped any former record, and seats for practically all performances were at a premium. "Authentic Bach" was more than ever the aim of festival programs at Sunset School Auditorium, July 18 to 24. The orchestra of 45, recruited from California cities and music schools, an all-youth ensemble with a tonal quality vital and rich, played with intense fervor and frequent technical brilliance. The chorus, composed of some 65 townspeople from the surrounding countryside, sang with conviction and deep feeling. Soloists, mostly from the larger Western cities, imbued performances with high professional calibre. It is a further tribute to the particular genius of Conductor Usigli that he could, in a brief rehearsal period, weld his forces into harmonious unity, capable of producing eight concerts of tremendous variety and all degrees of technical difficulty.

The Heralding Trombones, first introduced in 1936, again choired a welcome to each evening concert. Chorales from Cantatas Nos. 2 and 149 opened Monday night's program and Cantata No. 56 followed the intermission, with Ralph Isbell as excellent bass soloist. Ralph Linsley, able pianist from Los Angeles, who has had many successful festival appearances, played the F minor Concerto with orchestra. The Brandenburg Concerto No. 3 in G major for strings received such a bright, vigorous performance from ten of the orchestra players that it was repeated, by special request, later in the week.

Chamber Scores Featured

This year's emphasis on instrumental works of chamber music proportions meant exploration into unhackneyed and unfamiliar repertoire. Among the delightful offerings with orchestra were the Brandenburg Concertos Nos. 1, 2, 4 and 6, featuring, respectively, violin, three oboes, two horns and strings; violin, flute, oboe and clarinet; two flutes and violin; and two violas; and the Concerto in C minor for oboe and violin. Unusual offerings were the Sonatas for flute and piano; solo Sonata No. 1 for violin; and the unaccompanied Suite in D major for cello. Outstanding soloists in these several performances were Nannette Levi, Eugenie Fichtenova, Barbara Lull, Joan Goddard, Julia Haug, Laila Storch, Marian Davies, Floyd Stancliff, Franklin Sabin, Samuel Singer, Charles Fulkerson and Rubin Decker, Donald Leake, Beth Child, Willard Culley, Alan Robinson and Gloria Solloway. Doris and Peter Hansen were heard to special advantage on the Friday night program in the Sonata in E major for violin and piano.

An Alto Aria and Trio from Cantata No. 116, sung by Kay Fessenden, Phyllis Moffet, Russell Horton and Ralph Isbell, provided vocal variety on the same program, which closed with a highly musicianly performance by Randolph Hokanson, Seattle pianist, of Toccata in D major, "Chromatique" Fantasy and Fugue, and Prelude and Fugue in E major.

Other Composers Represented

Repertoire of other composers of the Bach period was interwoven in the week's programs, such as the Vivaldi Cello Concerto in D major, played by William Harry; some Scarlatti songs for bass voice, Noel Sullivan, soloist; the Vivaldi Concerto in D major for four violins and orchestra, by Nannette Levi, Eugenie Fichtenova, Barbara Lull and Joan Goddard; the Concerto in A minor, of C. P. E. Bach, by pianist Moriz Violin; three orchestral numbers by three of Bach's sons; and two Concertos of Mozart (Piano, D minor and Violin, E flat) played by Maxic Schapiro and Nannette Levi, both popular Festival artists of former years who returned.

A climax to the two-piano and three-piano concertos with orchestra played on Tuesday and Thursday evenings was the Concerto for four pianos and orchestra in A minor of Saturday night, brilliantly executed by Maxim Schapiro, Ralph Linsley, Randolph Hokanson and Charles Fulkerson. The Cantata No. 56 for bass voice, orchestra and chorus was given a repeat performance on Saturday evening, with Isbell again soloist.

The "authentic" note of the Festival was further augmented in the programs of Wednesday and Friday afternoons played by Ludwig Altman on the small organ at All Saints Church, not unlike the instruments of Bach's day in tonal scope and volume. Besides Bach Chorales, Preludes and Fantasies and Fugues, interesting numbers by Buxtehude and Johann Gottfried Walther found a place in these recitals.

Mass Given Twice

The B Minor Mass, given twice on Sunday, completed the Festival Week. Again the chorus proved itself a vehicle of robust calibre and tonal excellence. Solo parts were exceptionally well carried by the vocal quintet; Phyllis Moffatt, Katherine Hilgenberg, Muriel Maxwell, Russell Horton and Ralph Isbell; Nannette Levi, violin, Floyd Stancliff, flute, Willard Culley, horn; Franklin Sabin and Richard Lessing, clarinets.

The orchestra was truly superb, and Usigli's musicianship rose to its greatest heights in his impressive conducting of this tremendous work. In former years the Mass was given at the ancient Carmel Mission.

Alfred Frankenstein's Friday and Saturday morning lectures at the Carmel Women's Club were not only brilliantly informative but entertaining, and illustrated by means of rare recordings.

MRS. FRANCIS H. REDEWILL.

Honors for Schoenberg

Los Angeles

Arnold Schoenberg, composer, whose 75th birthday will be celebrated Sept. 13, will be honored on that date by a concert of his works presented by the new Los Angeles Chapter of the ISCM. The musical revolutionist—who prefers to consider himself a traditionalist who is engaged in the expansion of contemporary musical horizons—will personally supervise the preparation of the program, which will feature the world premiere of his new Fantasie for Violin with Piano Accompaniment, and the first West Coast performance of the Ode to Napoleon Buonaparte, in its original version for reciter, string quartet and piano. The String Trio and the songs Abschied and Der Verlorene Haufen will also be heard.

Evenings on the Roof will also honor the composer, who has made his home in Los Angeles for the past 15 years, with a program on Sept. 19, featuring the Cello Concerto; Pierrot Lunaire, and the Second Quartet (with soprano solo). In October the Los Angeles Chamber Symphony Orchestra will play the original version of the First Chamber Symphony not previously heard on the Coast in that form. In addition to these observances by musicians of the city in which he lives, other groups have planned local concerts later in the season featuring his work, details of which have not yet been announced. The composer will be honored throughout this country and in music centers abroad by many festival concerts of his work. Some of these, such as that at the ISCM Palermo Festival this spring, have already taken place.

Lives Quietly

Schoenberg is resident in Brentwood near the campus of the University of California at Los Angeles, where he has taught for several years. Living quietly with his wife Gertrude (sister of Rudolph Kolisch of the Pro Arte Quartet) and his three children—Nuria, 16; Ronnie, 12, and Larry, 8—he continues to be at the musically ideological forefront of the world's more advanced composers through his frequent new works, many articles published here and abroad, and the personal influence he wields through private teaching and a voluminous correspondence.

C. S. H.

LOS ANGELES

Bowl Season Includes Novelties; New ISCM Local Chapter in Debut

By C. SHARPLESS HICKMAN

Los Angeles

TCHAIKOVSKY'S B flat minor Piano Concerto, so often pounded to death by pedants and prodigies, was revitalized at Hollywood Bowl last month before 15,000 wildly enthusiastic persons by Vladimir Horowitz and William Steinberg. There was great elegance in the even purity of Horowitz' runs and trills, and the orchestra gave a support which was always buoyant without ever washing out the perfection of his playing in a tonal inundation.

Coupled with the Concerto was a moving interpretation of the Pathétique Symphony, which the conductor led with a keen awareness of dramatic contrasts and transmitting its sadness in the final movement in overwhelming manner. The orchestra played with a richness of tone and a unity of integration beyond anything heard here this summer.

Indeed, Steinberg was notable among the Bowl's many fine conductors this summer, having also to his credit superb performances of Schubert's G Major Symphony, Respighi's Fountains of Rome, the new reduced-orchestration version of Stravinsky's Petrouchka Suite, the first Shostakovich Symphony, and Harold Byrns' brilliant interpretative orchestration of five piano pieces (from opus 4 and 12) by Prokofieff, entitled Suite Diabolique. In addition, the conductor journeyed up to Ojai Valley to conduct an exquisite reading of Mozart's B flat major Serenade (K. 361) for the patrons of the annual Ojai Music Festival. He was to return to the Bowl later to conduct the Tchaikovsky Violin Concerto for Jascha Heifetz.

Further Outdoor Features

Other outstanding Hollywood Bowl concerts have included Oscar Levant's performance of Khatchaturian's Concerto, Honegger's Concertino and Gershwin's seldom-played Second Rhapsody, under Erich Leinsdorf's baton; the latter's offering of an extended list of choral and orchestral excerpts from Mendelssohn's music for A Midsummer Night's Dream; Zahava Edelsack's playing of Ravel's Concerto for Piano and Orchestra and Saundra Berkova's of the Paganini Violin Concerto and Ravel's Tzigane, both under Steinberg's direction; and the concert version of Kurt Weill's Street Scene which Izler Solomon directed with Polyna Stoska, Dorothy Sarnoff, Brian Sullivan, Norman Atkins and the Hugo Strelitzer Vocal Ensemble as the superb singers.

Mr. Levant was far steadier technically, and given less to eccentric vagaries than on former occasions here, and his playing of the Honegger Concertino, in particular, was rewarding. Miss Edelsack, a talented young pianist of intuitive musicianship, exquisite touch and great finesse in phrasing, was unfortunate in that the Ravel Concerto is not the best possible piece in which a young soloist might have proven herself in the large space of the Bowl. Miss Berkova, like some other soloists this year doubly handicapped by an exceptionally cold evening and microphones which did not do their best for her in amplification, nevertheless continues to show evidences of steady growth as a fine musician. It is to be hoped that her motion picture commitments—deserved by virtue of her blonde beauty—will not lead her into a musical dead end, as has happened to others.

Street Scene in Local Bow

The performance of Street Scene was its first local hearing. Miss Stoska, who had not been at her best in a dull Viennese program conducted by Solomon, was on this occasion magnificent. She had outstanding support from her fellow artists and the vocal ensemble, which numbered many of Southern California's finest young singers. They showed the efficacy of their opera-in-English training by the way in which they handled the diction problems of Weill's score. Perhaps one may account for the relatively poor response Street Scene had on Broadway by assuming that the public went to it expecting a traditional light opera. It is a far too important experiment to be loosely bracketed in this category. This reviewer ventures the thought that it deserves to be given serious consideration as a vehicle by our more adventurous opera companies—especially those whose roster of artists are capable of dealing well with the English language.

Traviata at Bowl

Also to be listed under the heading of light—or rather, lightweight—opera is Hollywood Bowl's production of La Traviata, which proved to be (as was Madame Butterfly last summer) rather unsuited to the Bowl and its distances and acoustics. Nadine Conner was an adequate Violetta, Armand Tokatyan's Alfredo showed signs of distinct age, as did John Charles Thomas' Germont, and only Erich Leinsdorf's herculean labors with the orchestra saved a production which had the additional misfortune of being presented on two of this summer's coldest nights.

New ISCM Chapter Enters

The first concert by the new Los Angeles Chapter of the International Society for Contemporary Music (organized by Ernst Krenek, Adolph Koldofsky, Leonard Stein and your reviewer) brought the American premiere of a Trio for Flute, Horn and Viola by the young French atonalist Andre Casanova, and the west coast premiere of a remarkable Suite for solo cello by Luigi Dallapiccola. Alban Berg's First Sonata and Karol Rathaus' Ballade, Variations on a Hurdy-Gurdy Theme, was also played by pianist Jakob Gimpel, while Koldofsky and Krenek joined to give the latter's Sonata for Violin and Piano (1944-45) as a valedictory gesture to Krenek, who is leaving Los Angeles to be Professor of Composition at the Chicago Musical College.

The Casanova Trio is a work to be taken more as an indication of the composer's future talents, for though 30 he has been actively composing only since 1942, when he gave up the study of law. It seemed somewhat obtuse, and, despite its conciseness, did not seem effectually to develop its material. It was superbly played by Henry Woempner, flute, Wendell Hoss, horn and Abraham Weiss, viola. The Dallapiccola work—Ciaconna. Intermezzo e Adagio—was magnificently performed by Kurt Reher, whose interpretation, by minimizing the harshnesses of some passages, and giving a lyrical support to some of the harmonic inventions, lent further grace to a difficult composition whose Mediterranean warmth was inescapable. All of the artists involved in this initial I.S.C.M. venture donated their services.

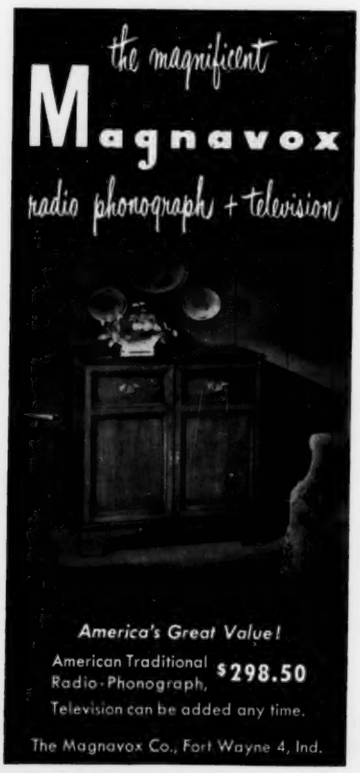
Antheil List Heard

The current Southern California emphasis on contemporary music was also underscored by George Antheil's appearance on the second of the "Meet the Composers" series sponsored by the local Arts, Sciences and Professions Committee. Opening with his so-called "Joke" Quintet for trombone, flute, trumpet, bassoon and viola—the Stravinsky influence in which was openly admitted by Antheil in his post-concert discussion—the concert included three works written last year, the Violin and Piano Sonata, the Songs of Experience (after William Blake), and the Fourth Piano Sonata.

The Violin and Piano Sonata, played by Israel Baker and Yalta Menuhin Rolfe, is bright, ebullient and very characteristic of Antheil. The Songs are excellent pieces indeed, particularly the third and fourth—Sick Rose and Infant Sorry—and though beautifully and movingly interpreted by soprano Betty Jaynes seemed possibly to be written for a voice capable of traversing the mezzo range while at the same time being at home in the dramatic soprano style. The Piano Sonata, played by Frederick Marvin, who introduced it at Carnegie Hall last fall, is strictly a show piece, performed to its glittering hilt.

Other Modern Fare

The Contemporary Chamber Music Series, broadcast under Julius Toldi's supervision over KFWB, has in recent weeks included Hindemith's Sonata for solo 'Cello, played superbly by Jascha Schwarzman; Virgil Thomson's Ten Piano Etudes, done by Oscar Coshes; Ray Green's Five Epigrammatic Romances and his Hymn Tunes, played by the Coriolan Quartet; Lillian Steuber's magnificent performance of Four Piano Pieces by Villa-Lobos; Ingolf Dahl's Concertino for Clarinet, Violin and Cello—a delightful work ably interpreted by Kalman Bloch, Eudice Shapiro and Victor Gottlieb; Paul Creston's String Quartet, played by the Hollywood Quartet; Bartok Violin Duets, played by Toscha Seidel and Myron Sandler, and Felix Slatkin and Paul Shure; Oscar Coshes' playing of Malipiero's Rispetti e Strambotti and Tadeusz Kassern's Second Sonatina and Ernst Toch's String Trio, op. 63, magnificently performed by Miss Shapiro, Mr. Gottlieb and violist Virginia Majewski. The 40th program in this unique weekly series was played August 28, when a concert in memory of Joseph Achron was presented. Music by John Vincent, Paul Pisk, Healey Willan, Theodore Chanler, Ernest Kanitz, Halsey Stevens and Eugene Zador was played on this series.



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Detroit Symphony Status in Doubt

By MARION GERHARDT

Detroit

The Detroit Symphony Orchestra, which has enjoyed a firm place in the local music picture in past years, is now becoming known as the Uncertain Symphony. With thousands of people flocking to summer concerts, and love of music motivating their traveling distances to attend, it seems that the directors of the old ensemble would be encouraged to come forward with some plan to assure a season for a fine resident orchestra. Several more important players have taken posts elsewhere. As time goes on no doubt more will do so, as a musician must go where there is activity during the season.

As the summer approaches the final weeks, several questions face music-lovers here. If a Committee to Promote Free Summer Symphony could accomplish its work with such success, why could they not carry on through the regular season? Detroit boasts industrial giants in the various fields of commerce, and the part they played in winning the reecnt war was noteworthy. Why cannot a few of these men, with their business "know how," form a new organization to sponsor a symphony orchestra which would belong to Detroit? Perhaps an appeal to the general public for dollar contributions would help assure this city a full season of orchestral concerts this year.

Concert Series Announced

The Irving Teicher Concert Series announces the 1949-50 season will include Jennie Tourel, Zino Francescatti, Robert Casadesus, Italo Tajo, Rosario and Antonio, Spanish dancers, and DePaur's Infantry Chorus. While Mr. Teicher's series is one of the newer ones being offered Detroit audiences. it is fast approaching the top of the list in interest.

Kathleen Snow Stringer, director of the Town Hall Forum, announces that this group will open the 21st consecutive season on Oct. 5 with Mary Garden as the attraction. The diva will speak on "Men, Money and Music." In addition to the many lecturers appearing on this series, Mario Braggiotti, pianist, and the Argentine Dance Trio led by Elena Imaz will be presented.

Outdoor Programs Please

Sponsors of the various outdoor concerts are to be congratulated upon the fine series they have presented to the sweltering thousands this summer. The popularity of the Detroit Federation of Musicians Band, led by Leonard B. Smith, has attracted such crowds that it was sometimes almost impossible to cross the bridge leading to the Belle Isle Music Grove. Soloists appearing with the band included Nancy Allen, soprano, Jules van Overmeer, baritone, Reginald Baston, pianist, Leonard Smith, cornetist, Robert Rue, baritone and the Village Chorus accompanied by Lillian Beall Hicks, who presented the "Old Timer's Day" program with the band.

Noontime audiences gathered at Grand Circus Park to hear the concert by the Police Department Band. This fine group offered light musical fare which delighted the audience of office and shop workers, who hurried through lunch to enjoy a taste of music before time clocks called them back to duties.

Fair Ground Soloists

The Detroit Symphony Players have continued their programs at the State Fair Grounds, with Valter Poolé conducting most of the concerts. Mr. Poole has aimed to provide "music sure to please" and from the thousands gathered at each concert, he has succeeded. Many interesting soloists have appeared this summer, among them Florian Wittman, first violist with the orchestra, who played his own Bagatelle for viola and orchestra. Violinist Emily Mutter Adams was heard in the Bruch G minor Violin Concerto; Zinovi Bistritzsky played the Introduction et Rondo Capriccioso by Saint-Saens, and cellist Thaddeus Markiewicz was heard in the Saint-Saens Concerto. Vocalists appearing included Leona Rucinski and Robert Rue in operatic duets. Fred Kendall, radio and light opera tenor, sang the aria from Martha.

Ruth Meckler, 11-year-old pianist, appeared with the Detroit Symphony Players. The enthusiastic audience eagerly showed their appreciation of her presentation of the second and third movements of the Beethoven Concerto in B flat. The young pianist is the 1948 winner of the Gabrilowitch scholarship for two years study with Edward Bredshall.

Eduard Werner, regular conductor of the Scandinavian Symphony Orchestra was heard as guest conductor with the Detroit Symphony Players.

STATE CHORAL COMPETITION SPONSORS . . . At a meeting held in Buffalo, l. to r., J. A. Reynolds, president, N. Y. S. Wholesale Beer Distributors Assoc.; Samuel Bernstein, executive director; Mrs. Edward J. Gohr; Dr. John L. Hoffman, president, W. N. Y. Heart Association, and Robert E. MacIntyre, manager, Buffalo Philharmonic Orchestra.

Harvest Song Festival To Benefit Heart Fund

BUFFALO, N. Y.—The Harvest Song Festival, state-wide competition for choral groups to be staged here on Oct. 23, will be held in Kleinhans Music Hall (3,000 seats), instead of in the grand ballroom of the Hotel Statler, as originally announced.

The Festival is sponsored by the New York State Wholesale Beer Distributors Association as a memorial to the late Edward J. Gohr, Buffalo distributor and patron of music who died of a heart seizure early this year. Its purpose is to raise a substantial contribution to the Western New York Heart Fund. The entire cost of the Festival will be borne by the sponsoring organization, which plans to make the festival an annual event and an integral part of its convention program.

Samuel Bernstein, executive director and counsel to the Distributors Association announced that Robert E. MacIntyre, manager of the Buffalo Philharmonic Orchestra, would be technical director of the contest. Arrangements will be made in New York to fly several of radio's outstanding arrangers of choral music to Buffalo to act as judges.

Conferring with Mr. Bernstein and James A. Reynolds, president of the association, at a luncheon held at the Hotel Statler were Dr. John L. Hoffman, president of the Western New York Heart Association; Sam R. Ward, executive director of the heart group; Edward Schenck, representing the Edward J. Gohr Memorial Committee; Mrs. Margaret M. Mott, head of the Grosvenor Library Music Department; Mrs. Edward J. Gohr; Robert E. MacIntyre, manager of the Buffalo Philharmonic Orchestra; Stephen L. Vukelic, Jr.; Jack Bredenberg; Edward J. Strodel; and Wilbur Groth, chairmen of the respective Festival, Convention and Choral Contest Committees.

Signet Contribution

"You are not only furthering the fight against heart disease in this area when you support this affair," Mrs. Mott told the conferees, "but you are also making a signal contribution to the cause of good music."

Although the immediate response from organized singing units for registration in the contest has exceeded expectations, Mr. Bernstein announced a publicity campaign to insure that every talented group in the state would have an opportunity to enter.

Prizes will be awarded in five categories: best male group, best female group, best mixed group, best collegiate group and most versatile all-around group.

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Jolson Sings Again, Sequel To Former Film, Released

Following the success of The Jolson Story, Columbia Pictures Corporation has brought out a sequel, Jolson Sings Again, written and produced by Sidney Buchman, and directed by Henry Levin. Jolson is again enacted by Larry Parks.

He returns to Broadway, but leaves the successful show when his lost love causes a breakdown, takes a six year fling at a glorious holiday, but comes back to entertain the American armed forces during World War II. Stricken suddenly, he is hospitalized. His romance with a nurse Ellen (Barbara Hale), who becomes his second wife, and his return to popularity via films and radio form the happy ending.

Pleasing character bits are provided by William Demarest as his manager, Steve Ellis; Ludwig Donath as Cantor Yoelson, the singer's father; Tamara Shayne, as his mother (whose death, midway of the film, provides a minor tragic note); Bill Goodwin as Tom Baron; Myron McCormick as Ralph Bryant (first seen as a Colonel in the Aleutians who idolizes Jolson as an artist, and later arranges his return to the films); Eric Wilton as Henry, and Robert Emmett Keane as Charlie. The incidental musical score is by George Duning, the orchestrations by Larry Russell, and Morris Stoloff is the musical director. But the voice and artistry of Jolson, unimpaired and even heightened, is the real magnet of the picture.

R. M. K.

Angel Reyes on Latin-American Tour

Angel Reyes, violinist, concluded a master class on Aug. 30 at the University of Texas. He left immediately for Cuba to appear as soloist with the Havana Philharmonic. In October he will tour in South America, returning in November for engagements in the United States. On Dec. 18 he gives a sonata recital with Jacques de Menasce, pianist, in Town Hall. Mr. Reyes and Mr. de Menasce, who this summer concluded their second joint tour of Europe, are booked for a third itinerary abroad in the spring of 1950. Several solo engagements for Mr. Reyes are included.

Their second tour in Europe opened with an appearance in Luxembourg for Les Amis de la Musique. From there they went to Amsterdam (Concertgebouw) and The Hague (Diligentia). Mr. Reyes was soloist with the Orchestre de Chambre of Lausanne under Desarzens, playing the Mozart G major concerto and Martinu's Concerto da camera, and afterward went with Mr. de Menasce to play sonata recitals in Geneva, Lausanne, Brussels and Paris. They gave two performances on the Swiss radio, at Geneva and Zurich, and two on the Paris radio for Poste National and Paris-Inter. Mr. de Menasce played his own Second Piano Concerto with the Orchestra de la Societe des Concerts du Conservatoire in Paris on June 21. The two artists recorded the Sonatina of Henri Barraud for Amphion, new French recording company, for issue in the fall. Mr. Reyes was a member of the jury, representing the United States, for the Jacques Thibaud-Marguerite Long International Contest.

Mr. Reyes and Mr. de Menasce crossed the Atlantic and returned on the SS. de Grasse. On the way over, they gave a sonata recital, and on the homeward voyage, Olivier Messiaen joined Mr. Reyes in a concert for the ship's passengers.

PASSED AWAY

HERMAN DEVRIES, 93, operatic bass, music critic and voice teacher, passed away at his home in Chicago on Aug. 24. Born in New York, Mr. Devries was educated in Paris, where he studied voice under noted teachers. He made his debut at the Paris Opera in L'Africaine as the Chief Inquisitor, in June, 1879. The next year he joined the Paris Opéra-Comique company, singing at his debut Lothario in Mignon. He was a member of that organization for eight years, and later sang at La Monnaie in Brussels, Covent Garden, London, also at Ainx-les-Bains, Vichy and Marseilles.

Mr. Devries made his debut with the Metropolitan Opera Company as Capulet in Romeo et Juliette, Dec. 2, 1898. He also sang Vulcain in Philemon et Baucis, Don Basilio in Barber of Seville, the Commandant in Don Giovanni, Donner in Das Rheingold (first American Ring Cycle), St. Bris in Les Huguenots, Sparafucile in Rigoletto, the King in Aida, Mathisen in Le Prophete, and other roles in casts of eminent singers characteristic of the "Golden Age."

The Chicago operatic debut of Mr. Devries was made with the Metropolitan in 1898, when he substituted for Plançon in the afternoon as Mephistopheles and for Edouard de Reszke as Basilio in the evening. After leaving the Metropolitan, he sang with other opera organizations, including the Savage Grand Opera Company on tour.

In 1909 Mr. Devries returned to Chicago as a permanent resident, establishing a studio as a vocal coach, and being associated in his teaching with his second wife, Hattie A., who was born in New Orleans and studied voice in Paris, Berlin and other European centers. They were married in 1904. Mr. Devries succeeded his son René, Chicago representative of the Musical Courier, as music critic of the Chicago Herald American in 1915, a post he held until 1944. At that time he retired from professional life after 30 years' activity as a mentor of young singers, including many who later came into prominence. Mr. Devries' wife died in 1944. His son René is his sole survivor.

At his bedside when he passed away were his son and his devoted nurse of many years, Ann Roche.

WALTER OLITZKI, 50, operatic baritone, died after an illness of six months at the Cedars of Lebanon Hospital in Los Angeles on Aug. 2. He was born in Hamburg and for ten years sang at the Koenigsberg Municipal Opera, also making guest appearances at the Berlin State Opera, in Amsterdam and Monte Carlo. In 1939 he made his debut with the Metropolitan Opera, of which he was a member until 1947, singing Alberich in Rheingold, Siegfried, and Goetterdaemmerung; Klingsor, Van Faninal, Telramund, as well as roles in Tristan and Parsifal. Mr. Olitzki, who was an American citizen, took up residence in Los Angeles a year ago and was to have appeared again with the San Francisco Opera in the coming autumn. Surviving are his wife, Lily; his aunt, Mme. Rosa Olitzka, noted contralto, formerly of the Metropolitan and Chicago Operas, residing in Chicago; and a sister of New York.

LEO A. PAALZ, 71, pianist and member of the Cincinnati Conservatory of Music faculty for the last 38 years, suffered a fatal heart attack while walking in that city with his wife on July 31. He was born in Tell City, Ind., graduated from the Cincinnati Conservatory, the faculty of which he joined in 1911; gave recitals and edited books on piano study, and was organist of St. John's Unitarian Church from 1917 to his death. A member of the original Bach Society of Cincinnati, he became president after the death of its founder, Mrs. Emma L. Roedter, in 1938. He served as a director, trustee and treasurer of the conservatory, as treasurer of Mu Phi Alpha, and was a charter member of the Musicians' Club, a founder and former president of the Fortnightly Club. Besides his widow, the former Rev. Gladys B. Wheeler of Boston, whom he married in 1930, he leaves a son, four sisters and a brother.

KARL WEIGL, 68, composer, conductor and teacher, passed away at his home in New York on Aug. 11. Born in Vienna, he was a graduate of the Music Academy, studying with Robert Fuchs in composition and Anton Door in piano, and received his Ph. D. in music from the University there, where he was later a teacher and lecturer. He coached artists at the Vienna State Opera under Mahler and taught music theory at the New Vienna Conservatory. Dr. Weigl came to the United States in 1938 and became an American citizen in 1943. He taught theory and composition for the Committee on Musical Training and Scholarships of the N. Y. Philharmonic Society; also in colleges and schools of Chicago, Boston, Hartford and New York. Later he was a member of the composition faculty, American Theatre Wing Professional Training Program.

MRS. WALTER DAMROSCH, 82, wife of the noted orchestral conductor, passed away on July 27 at the summer home of her daughter, Mrs. Thomas K. Finletter, in Bar Harbor, Me. Born in Augusta, Me., the daughter of James G. Blaine, Secretary of State under Presidents Garfield and Benjamin Harrison, she had been active in political and musical circles, a member of the board of the Town Hall Club in New York and prominent in the Musicians Emergency Fund. Besides her husband and Mrs. Finletter, she leaves three other daughters, Mrs. Robert Littell, Mrs. Sidney Howard, and Mrs. Herman S. Kiaer; a sister, Mrs. Harriet Blaine Beal, and eight grandchildren.

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Second National Opera Festival Draws Throngs to Milwaukee

(Picture on inside front cover.)

MILWAUKEE, WIS.—The opening performance in the Second National Opera Festival, under the auspices of the National Association for Opera, presented by the Milwaukee County Park Commission at the Temple of Music in Washington Park on Aug. 5, drew an estimated 9,000, who found places inside the gates, while several thousands more listened outside. An equally large crowd was present on the second and final night, Aug. 6.

The festival program comprised excerpts from five operas, and two one-act operas complete, with participants from 17 states, Canada and Mexico. Conductors were John D. Anello, General Music Director of the Festival; Nicolai Malko, Victor Alessandro, Heinz Roemheld, Vernon Hammond and Leo Kopp. John Wolmut was stage director, and dance directors were Pranno and Aida (Bartered Bride) and Betty Ruth Podolske (Rosalinda)—Marian Yahr Ballet. Operatic choruses were represented by members of the Florentine Opera Co., Milwaukee A Cappella Choristers, and the Freie Gemeinde.

A Splendid Setting

Milwaukee is fortunate in having so splendid a setting for outdoor opera as the Temple of Music, with its attractive architecture, spacious stage and orchestra pit, surrounded by the park's magnificent trees, glistening lagoons and colorful grounds. It was evident that the enthusiastic throngs of opera devotees from the city and surrounding country were proud of this project which afforded such musical benefits.

The festival opened with the Bohemian Feast Day scene from Smetana's The Bartered Bride. The cast was composed of the attractive soprano, Sonia Vlasta Stolin, whose dramatic and vocal gifts made her a highly effective Maria; and Stanley Jaworski, tenor; Garfield Swift, baritone; Yvonne Larson, mezzo-soprano; and Ted Huffman, baritone, who gave admirable accounts of their portrayals of Jenik, Kezal, Mother Ludmila and Father Krushina, respectively. The scene was colorful, the action alive, and the music was heard to excellent advantage as directed by Nicolai Malko.

Following was the Valley of the Wartburg scene from Tannhaeuser. Elizabeth Guy, soprano, displayed a beautiful, fresh voice and fine feeling for the spirit of the role of Elisabeth; and Earl Thiel, baritone, won well-deserved applause for his moving rendition of The Evening Star.

A well staged and suitably cast performance of Pagliacci under the able direction of John D. Anello closed the festival program of the opening night. Leona Schunemann was a spirited and attractive Nedda. She was fortunate in having Frederick Jagel, seasoned tenor of the Metropolitan, in the role of Canio. Mr. Jagel gave an excellent portrayal of the appealing role. Frank Guarrera, as Tonio, Alfonso Carone (Beppe), and Ray Wolansky (Silvio), were distinct assets to the success of the performance, which was enthusiastically cheered.

Second Night's Program

The closing night's program presented the Monastery Scene from Verdi's The Force of Destiny, with Kathryn Oaks as Leonora, and Max Niggemeier as Padre Guardiano; Menotti's Old Maid and the Thief, with Anita Ascandarin (Laetitia), Sue Hanson (Miss Todd), Grace Carlino (Miss Pinkerton), and Roy Wilde (Bob); the Tempest Scene from Rigoletto with Marian Bennett (Gilda), Josephine Fisher (Maddalena), Don Daniels (Duke of Mantua), Thomas Perkins (Rigoletto), Robert Anderson (Sparafucile); and Act II, from Rosalinda. Those in the cast were Virginia Tinker, Beverly Bowser, Lucile Kailer, E. Charles Pesta, Laurence Bogue, Gordon Almstead, Avis Joy Hesselbach, Nino Mancuso, Dennis Borzynski, and Ernst Moenchhoff.

DOSHA DOWDY.

NEWS IN BRIEF

Lawrence Tibbett appeared in concert in Maracaibo, Venezuela, on Aug. 23. This was Mr. Tibbett's first engagement in South America. The baritone and his wife flew to Maracaibo from Mexico City, where they were vacationing.

A concert was given on July 16 by Mr. and Mrs. Ernst Fischer at the Rock Ridge Community Clubhouse on July 16. Singers were Flavia Acosta, Kathryn Cavanaugh, Mr. Fischer. Frieda Fischer was at the piano.

Jennie Tourel arrived in New York on Aug. 18 by the SS. Queen Elizabeth after appearances in England, on the Continent and in Israel.

Marienka Michna, pianist, played pieces by Schumann and Sonatina by Jan Cikker, Slovak composer, at the Brooklyn Museum on Aug. 28. Her coartist was Mae Mackie, contralto. The concert was broacast over WNYC. Miss Michna also was guest soloist last month with the summer chorus of Mt. Sinai, L. I., N. Y., Stuart Gracey, conductor.

An August report from Columbia Artists Management announces that 140 recitals had been booked thus far for 1949-50, which, according to Elizabeth Mathews, head of the New York Recital Department, is about the same number as last season at the same time.

Anne Brown, after an appearance in Porgy and Bess in Stockholm last April and concert engagements in Scandinavia and other European countries, has spent the summer studying in Italy. She has been working with Mme. Ghibaudo, teacher of Cloe Elmo. After a trip to Paris with her husband, Thorleif Schjelderup, Norwegian lawyer and Olympic ski champion, Miss Brown will return to Rome to sing and continue her studies.

The One World Ensemble, intercultural vocal group, returned from a concert tour of southern colleges. The ensemble, composed of a Negro tenor, Japanese soprano, Scotch-Irish contralto, English basso, and Jewish pianist, appeared at A. & T. College, Greensboro, N. C.; Shaw University, Raleigh, N. C.; Virginia State College, Petersburg, Va.; Avery High School, Charleston, S. C., and in other cities as far south as Savannah.

Harry Kaufman, pianist, has accepted an invitation to play with the St. Cecelia Orchestra in Italy this season. Jacques Rachmilovich will be the conductor. While in Europe Mr. Kaufman will play sonata recitals with Szigeti in Ireland, England, France, Belgium and Italy.

Elmo Russ, composer, has written a play tentatively entitled 7-0-6-3. He plans to produce it on a cooperative basis, under his own supervision, and invites applicants for a cast of 26.

Berthe Keresey, mezzo-contralto, and her husband, Howard Keresey, chief librarian of the New York Philharmonic-Symphony, are motoring to the Pacific Coast, stopping en route at the Rancho Puerto del Luna in New Mexico, where Miss Keresey will give programs of folk songs, and add to her repertoire of Indian chants and western ballads. Mr. and Mrs. Keresey will return to New York on Sept. 26.

Mack Harrell, baritone, sailed on the S.S. America on Aug. 16 for Germany to fulfill six weeks of concert, opera and orchestral engagements in key cities under the auspices of the American Military Government.

The Dorelle Concert Trio of New York (Maxine Dorelle, soprano; Jascha Fastofsky, violinist; and Wallace Kotter, pianist) leaves on Sept. 10 for a 14-week concert tour in New York State, Delaware, New Jersey and Pennsylvania.

Massimo Freccia, conductor of the New Orleans Symphony, will be guest conductor of the Vienna Philharmonic on Oct. 8. Guest artist will be Erica Morini, violinist, in the Tchaikovsky Concerto.

Burton Cornwall, basso, has returned from a tour of six concerts in North and South Carolina and Virginia, sponsored by summer schools and colleges.

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KING MARKE IN CINCINNATI . . . Lorenzo Alvary sang two performances of the role in Tristan and Isolde with the Cincinnati Summer Opera.

Cincinnati Opera In First Tristan

CINCINNATI.—The Cincinnati Summer Opera closed its traditional season at the city's zoo park on Aug. 6 with a performance of La Boheme. The series had run its full six weeks, although it was threatened midway by deficits, and had to be resuscitated by local music lovers, and the Cincinnati Times-Star. The company this summer included 23 Metropolitan Opera singers, guests from Milan, Venice and Buenos Aires.

Notable in the second half was the first performance in this series of Tristan and Isolde, with Astrid Varnay and Frederick Jagel in the title parts and Wolfgang Martin conducting. Margaret Halstead sang Brangaene; Osie Hawkins, Kurwenal; Lorenzo Alvary, King Marke, and Anthony Marlowe, Wilfred Engelman and Lloyd Harris completed the cast. The production was an artistic triumph, of outstanding vocal and histrionic achievement, particularly in the case of Miss Varnay.

Verdi's A Masked Ball, which had been chosen earlier by the public through press and radio, was given on July 18. The opera was sung by a fine cast including Stella Roman as Amelia, Richard Tucker as Ricardo, Francesco Valentino as Renato, and Margaret Halstead as Ulrica, under the baton of Fausto Cleva.

Two brilliant portrayals of the name part in Carmen were given by Gladys Swarthout on July 30 (largest audience of the season) and Winifred Heidt on July 20. Eugene Conley was cited for fine singing of the tenor leads in Don Giovanni and Boheme.

Light Opera Proposal Debated

The Cincinnati Enquirer estimated the average audience as about 1,600. The newspaper's columnist, E. M. Boyd, suggested that public interest might be increased next year if light operas, such as South Pacific, were combined in the grand opera schedule. A flood of letters, both pro and con, were received regarding this proposal. Leonard R. Minster, a member of the opera's Executive Committee, said in his letter that Oscar Hild, manager of the Cincinnati Summer Opera, would not present anything but grand opera. "He (Mr. Hild) says he has no objection to other types of entertainment, but that we would have to bring in someone else to do it. It would take an additional organization."

Another letter-writer, who calls himself an "avid opera fan," maintained that public taste in Cincinnati is quite up to a full season of grand opera, but blames the occasionally poor seating facilities for lack of full attendance. "It's perfectly possible," he holds, "to pay $2.50 or $3.50 for seats from which you can't begin to see adequately, nor, when a lion roars, a Diesel locomotive whistles or a plane flies overhead, can you hear adequately."

Concert Series Cancelled

The series of concerts scheduled to be given at Bolton Landing, New York, from Aug. 26 to Sept. 4, has been cancelled.

Cincinnati Symphony to Give World Premieres

CINCINNATI.—Programs for the 1949-50 season of the Cincinnati Symphony Orchestra, as announced by Thor Johnson, its conductor, list a number of special events, including the 200th anniversary of Bach, the centenary of Chopin, the 85th birthday of Richard Strauss and Jean Sibelius, the 75th birthday of Schoenberg, and the 70th of Ernest Bloch. There will be 20 pairs of concerts in the 55th season.

The world premieres include Eric DeLamarter's Cluny, for viola and orchestra; Aaron Avshalamoff's Second Symphony; David Diamond's The Enormous Room, and James G. Heller's Rhapsody for Orchestra. First U. S. hearings include Vaughan Williams' Concerto in C major for two pianos, Carlos Chavez's Toccata for percussion instruments, and Manuel Rosenthal's Les Petites Metiers. First times among modern scores listed for this orchestra are Ernest Bloch's Suite Symphonique, Bartok's Concerto for Violin and Orchestra, Symphonic Fragment from Richard Strauss' Josefslegende, Virgil Thomson's Louisiana Story Suite, Walter Piston's Concerto for Orchestra; Claude Almand's John Gilbert, a Steamboat Overture; Wolf's Cantata, Christmas Night; Hilding Rosenberg's Suite from Orpheus in Town; as well as some less familiar classical and romantic works.

The so'oists include Patrice Munsel, Joseph Battista, Tossy Spivakovsky, Helen Traubel, Whittemore and Lowe, Ruggiero Ricci, Artur Rubinstein, Italo Tajo, Sigmund Effron, Ginette Neveu, Benno Moiseiwitsch, Lauritz Melchior, William Kapell, Claudio Arrau, Mack Harrell, Miami Univ. Choir of Oxford, O., Sigi Weissenberg, and Parvin Titus, the last-named playing Flor Peeters' Concerto in D major for organ and orchestra.

Pittsfield, Mass., Holds 11th Chamber Music Fete

The South Mountain Association, in co-operation with the Elisabeth Sprague Coolidge Foundation, held its 11th Chamber Music Festival from Aug. 15 to 17 at South Mountain, Pittsfield, Mass. The first program presented Marcel Grandjany, harp, assisted by James Pappoutsakis, flute, and Manuel Valerio, clarinet, and string players from the Boston Symphony under the direction of Alfred Krips. Mr. Grandjany excelled in Debussy's Dances for harp and orchestra and several solo pieces, particularly in a transcription by Respighi of the Siciliana of an unknown composer. After the very pleasant Rhapsody for harp and strings by Frederic Jacobi, Hindemith's Sonata for harp (1939) revealed its power. Ravel's Introduction and Allegro for harp, flute, clarinet and string quartet in an excellently balanced performance, closed the delightful concert.

During the second concert, the Berkshire String Quartet, assisted by Albert Sprague Coolidge, viola, offered Mozart's Quartet in B flat major (K. 458), and Franck's Quartet in D major. Martinu's Quintet, dedicated to Mrs. Coolidge, with its rich rhythmic movement and melodic line of Slavic flavor, caught the favor of the appreciative audience.

The last concert by the Zimbler String Sinfonietta (members of the Boston Symphony Orchestra), programmed Handel's Concerto Grosso No. 12, and Mozart's Serenata Notturna (K. 239). Novelties were Alexander Tansman's Triptych and George Antheil's Serenade for Strings, which was premiered on this occasion. Both works were commissioned by and are dedicated to Mrs. Coolidge. Beautiful performances were given of Handel and Mozart and of the other two works. This could not hide the fact that Tansman's composition, originally conceived as a quartet, was a rather undistinguished piece, while Antheil's Serenade seemed like an appropriate accompaniment for a movie. It indulges in commonplaces, and even the pleasant folk-tune theme of the first movement loses by the treatment it receives later in the development section.

H. W. L.

TO FEATURE CONCERTOS . . . Sari Biro, pianist, will play nine major concertos in three concerts with symphony orchestra conducted by Emanuel Vardi at Carnegie Hall on Oct. 8, Nov. 5 and Dec. 3. The list includes works from the standard repertoire, as well as the Menotti Concerto in F, Milhaud's Second Concerto and the Weiner Concertino, the last two listed as first New York performances. (Photo by Abresch.)

Orff Opera Premiered at Salzburg

SALZBURG.—The 1949 Festival opened on July 28 with a performance of Mozart's Magic Flute in the Salzburg Riding Academy, with Furtwaengler conducting. The accompaniment was by the Vienna Symphony Orchestra. Leading roles were sung by Walter Ludwig as Tamino, Irmgard Seefried as Pamina, Wilma Lipp as Queen of the Night, and Schmidt-Walter as Papageno, among other artists. This year's production was a completely new one, designed for the outdoor setting, which had been so effective in last year's Orfeo.

Furtwaengler conducted Fidelio on July 31 in the Festival Theatre. Kirsten Flagstad sang Leonore and won a warm personal success. On the same day the traditional production of Von Hofmannsthal's Everyman was staged in the Cathedral Square. Another event was the premiere of Carl Orff's one-act opera Antigone, conducted by Ferenz Fricsay, which scored mostly a *succes d'estime*.

Other features of the festival program, which will be reviewed in a later issue of the Musical Courier, included: two plays by Goethe, Clavigo, directed by Ernst Lothar, and Iphigenia, under Leopold Lindberg's direction; concerts conducted by Bruno Walter, George Szell, Furtwaengler, Herbert von Karajan, Josef Krips, Hans Knappertsbusch and Edwin Fischer, all with the Vianna Philharmonic Orchestra. There will also be performances of Gluck's Orfeo conducted by Josef Krips, and Der Rosenkavalier, under Szell, chamber music, choral and serenade programs.

Trio-Art Piano at Convention

A new type of electronic piano was introduced at the National Ass'n of Music Merchants convention in New York this summer. Invented by Louis Luberoff, it is a spinet type electronic piano. In addition to the conventional 88-note keyboard it houses two large speakers, a record player with changer and mixer for 10 and 12-inch records, knee volume control, a disc recorder (no wire or tape), microphone and built-in public address system and an AM and FM radio system. The piano may be played with or without the electronic control.

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MUSICAL JOTTINGS . . .

Reginald Stewart, pianist, conductor of the Baltimore Symphony and director of Peabody Conservatory, this summer encountered his second revolution within twelve months. The first was during the Cartagena Festival in Colombia in May, 1948, and the second this year in Guatemala City, after having conducted two concerts of the Nacional Symphony. . . . A plea for the return of **Mozart's** gold watch and ring, which reportedly disappeared in 1945 from a ship's safe hidden in a salt mine at Hallein near Salzburg, was made recently by Carleton Smith, director of the National Arts Foundation of New York, who said the latter organization "was prepared to purchase the watch and ring in order to return them to the Mozarteum." Mr. Smith said that other objects missing were autographed MSS., silhouettes, the composer's letters to his father and wife, and colored drawings of characters in The Magic Flute. . . . Ban against appearance of **Kirsten Flagstad** in the San Francisco War Memorial Opera House with the opera company of that city this fall was lifted by a vote of 6 to 5 at a meeting of the trustees of the building. The soprano is reported to have turned down "Met" bid for six performances next March because she was occupied at that time. . . .

Mr. and **Mrs. William Colston Leigh,** the lecture and concert manager and his wife, announce the birth of a son, **William Colston, Jr.,** at Basking Ridge, N. J., July 15. Congratulations! . . .

International contests in Europe are yielding prizes. . . . In Paris the **Jacques Thibaud** Violin Concours did not make a first prize award, but divided the top money between **Kenneth Gordon** of Brooklyn, N. Y., and **Albert Brusilow,** of Philadelphia (20,000 francs each, a similar sum going to two French violinists whose names were not announced); **Stanley Weiner,** Washington, D. C., received a smaller sum. . . . **Grant Johannesen,** pianist from U.S., won the first prize at the Ostend Contest. . . .

Wanda Landowska, clavecinist, had no time to celebrate her 70th birthday recently, as she was recording the Well-Tempered Clavier of **Bach** for harpsichord. . . . The Dallas Symphony, under its new conductor **Walter Hendl,** this season will give the U.S. premiere of **Richard Strauss'** Duet Concertino for clarinet, bassoon, harp and string orchestra, also the first hearing anywhere of Bohuslav Martinu's Third Piano Concerto, with **Rudolf Firkusny** as soloist.

The "Met" Opera has announced an extended season, 18 weeks instead of 16, and is reported planning to give its first production of **Moussorgsky's** Khovanstchina and to revive Manon Lescaut by **Puccini.** . . . **Willem Van Hoogstraten,** active in the U.S. about twenty years ago, has been named conductor of the Stuttgart Philharmonic. . . . **Percy Scholes,** British musicologist, won the **James Tait Black** Memorial Prize for his book about **Dr. Charles Burney,** called "the best English biography written in the year 1948." . . .

According to a report from Denmark, **Emil Telmanyi** will play **Carl Nielsen's** Violin Concerto as soloist with the Chicago Symphony under **Fritz Busch** in the coming season. . . . Marriage of **Serge Koussevitzky's** niece, **Princess Maria De Beauharnais** and **Joseph De Pasquale,** first violist of the Boston Symphony, took place at Shadow Brook, Jesuit novitiate, Lenox, Mass., on Aug. 7. . . . **Yehudi Menuhin** is violin soloist in a film, The Magic Concert, in which he plays to the accompaniment of the Hollywood Symphony Orchestra under **Antal Dorati.** . . . **Elisabetta Barbato,** 26-year-old Italian dramatic soprano, is reported engaged for the "Met" as well as the San Francisco and New Orleans Operas.

The French Government held an official commemoration for **Chopin** recently at Nohant, site of the summer home of **George Sand,** speakers including **Joseph Paul-Boncour, Edouard Herriot, Andre Maurois,** and others. . . . The International **Chopin** Piano Contest, opening in Warsaw Sept. 15, has accepted three American-trained pianists for entry—**Marie Balagno Lundquist,** Preston, Wash.; **Laura Lee Lukas,** Berkeley, Cal., and **Orlando Olin Otey,** Philadelphia, Pa. . . . **Eleanor Knapp,** mezzo-soprano, sang the National Anthem at the Philadelphia ceremony honoring the Fifth Marine Corps Division's historic flag which was raised above Iwo Jima, and later provided a concert program during the two-day sessions attended by about 1,000 members and former members of this division. . . . **Howard Barlow,** conductor, was given an honorary doctorate by Reed College, Portland, Ore. . . . **Todd Duncan,** baritone, has been engaged for the leading role in Lost in the Stars, new musical by **Kurt Weill** and **Maxwell Anderson,** coming to Broadway early in the season. . . . That much-mooted film based on career of **S. Hurok,**

GEORGE BARATI, cellist of the San Francisco Symphony, and well-known composer and conductor, discussed one of his orchestral scores with Dimitri Mitropoulos when the two met in Aspen, Colo., during the recent Goethe Bicentennial Celebration. Mr. Barati was a guest of Colorado College on July 1, when his composition, Cantabile e Ritmico for viola and piano (1947), was played by Ferenc Molnar and Nicolas Slonimsky on a program of contemporary music given at the Fine Arts Center Theater, Colorado Springs, as a feature of the Colorado College summer music festival.

manager, may really come to pass as negotiations, broken off before, were recently resumed; script calls for "appearances" of many famous artists such as the late **Chaliapin, Pavlowa, Isadora Duncan, Argentinita,** and the living **Marian Anderson, Artur Rubinstein, Jan Peerce, Isaac Stern, Patrice Munsel, Markova** and **Dolin** and others. . . . **Jerome Hines,** young "Met" basso, was trained as a chemist before he entered song profession. . . . First European tour of **Benny Goodman,** jazz virtuoso, was cancelled after initial London successes, because of financial conditions. . . . A new work by **Dr. Edwin Franko Goldman,** titled V.F.W., was formally accepted as the official march of the Veterans of Foreign Wars of the U.S. at their Golden Jubilee Encampment in Miami, Aug. 21-26, and is being published by Carl Fischer, Inc., and recorded by Columbia Records, Inc. . . .

Ezio Pinza's first movie role for M-G-M will be title one in Deburau, based on a play by **Sacha Guitry** about a famous French comedian and his son, latter to be played by **Mario Lanza,** tenor. . . . Novelty planned by the Lemonade Opera Company is The Stranger, English version by **John Gutman** of Mendelssohn's hour-long opera, Heimkehr aus der Fremde, written in 1829 to mark the silver wedding anniversary of his parents. . . . **Herman Melville's** little-known novel, Billy Budd, has been used as the basis of a new one-act opera with music by the Italian composer **G. F. Ghedini.** . . . **Erica Morini** will give her first concert since the war in Austria with the Vienna Philharmonic, Oct. 8, **Massimo Freccia** conducting. . . . **G. Ricordi,** Italian music publishing firm, has had its properties returned from the Office of Alien Property, and will increase U.S. works in its catalogue. . . . **Christos Vrionides,** conductor, has been appointed to the music department of the Northport, L. I., Veterans Hospital.

In Argentina a **"Byron Janis** Fan Club," named after the young North American pianist, has recently marked its first anniversary, reports Senor **Iriberri,** South American concert manager, who handled Janis' tour there. . . . **Claudio Arrau** left New York by air on Aug. 18 to make his first tour of South Africa, opening in Capetown Aug. 25; after 15 appearances in recital and with orchestra in various cities there, he will fly to London to begin his fourth post-war tour of Europe through December. . . . **Tadeusz Kassern,** 45-year-old Polish composer, who came to this country after the war, received a $1,000 commission from the Koussevitzky Music Foundation to write an opera based on The Anointed, play by Jerzy Zulawski. . . . **Set Svanholm,** "Met" tenor, will sing a number of performances with the Vienna State Opera this season, as will **Max Lichtegg,** tenor; the American baritone **George London** and the coloratura soprano **Sari Barabas.** . . . A new Austrian film titled Eroica, based on **Beethoven's** life, had its world premiere in Salzburg recently, with the Vienna Choir Boys, Vienna Philharmonic and Symphony Orchestras under **Knappertsbusch,** as well as a cast of actors. . . . The Salzburg Marionette Theatre, which recently toured Europe and Britain, featured a rare **Mozart** work, Apollo and Hyacinthus, composed by that master at 11. . . .

A five-city light opera circuit for outdoor summer performances (Cincinnati, Louisville, Indianapolis, Memphis and Dallas) may result from a suggestion made by **Geo. E. Gans,** president of the Louisville Park Theatrical Ass'n, to **Max J. Palm, Jr.,** head of the Cincinnati Park Board.

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Library of Congress Decides To Abandon Coolidge Award

By JAMES G. DEANE

WASHINGTON.—At the urging of a committee of Congress, the Library of Congress has decided to abandon all its annual awards, including the long-established Elizabeth Sprague Coolidge Medal for eminent service to chamber music. Librarian Luther H. Evans announced the move after attending a meeting of the Senate-House Joint Committee on the Library. Aug. 19. The committee, headed by Senator Greene, Democrat, of Rhode Island, unanimously opposed the awards.

The librarian's action climaxed the controversy aroused by the award of the $1,000 Bollingen Prize in Poetry last February to Ezra Pound. A patient for three years in a mental hospital here, Pound is under indictment on charges of making treasonable broadcasts in Italy during the war.

The Bollingen Prize, established only last year, was to have been awarded annually on the recommendation of a jury composed of the Fellows in American Letters of the library. Pound's award, for The Pisan Cantos, was by a jury that included T. S. Eliot, W. H. Auden, Robert Lowell, Robert Penn Warren and eight others.

Sees "Dangerous" Precedent

Senator Greene said his committee's action was inspired by the publicity surrounding this controversy, which raged in literary magazines and drew a demand for an investigation on the floor of Congress. But the committee was not concerned with whether the Pound award was right or wrong, he emphasized.

"We thought it was a bad principle for the United States government to be giving awards of this kind on a competitive basis. Decisions by the government in matters of taste are a dangerous procedure," he explained. "Such awards are unwise."

The committee did not consider a proposal by Representatives Javits of New York and Patterson of Connecticut, both Republicans, for a reorganization of the Fellows, Senator Greene said. He added that as far as the committee is concerned, its recommendation — and Dr. Evans' action—end the matter.

Many Notables Honored

The Coolidge prize, awarded by the foundation established by Mrs. Coolidge at the Library to foster chamber music, has been presented annually since 1932. Its recipients have included many of the leading figures in the field of chamber music—performers, composers and educators.

This year's medal would have been presented, as usual, at the annual Founder's Day concert of the Coolidge Foundation at the Library, Oct. 30. Library officials were unable to say what steps Mrs. Coolidge herself might take to continue awarding a prize independently of the Library, but they emphasized that her foundation as now constituted can make no presentation.

The foundation also presents annual series of chamber concerts both in the Coolidge Auditorium at the Library and in other cities, including a summer festival at South Mountain, Lenox, Mass.

Dell Series Sets Audience Records

By SAMUEL L. SINGER

Philadelphia

A formula to insure the success of the outdoor summer concerts at Robin Hood Dell seems to have been found. Aside from continuing past policies of star soloists and several frankly popular attractions, the magic elixir consisted in making it a subscription series, rather than letting holders of coupon books use the tickets according to their whim of the evening.

If you've subscribed to a dozen star events or six symphonic programs, you'll go—or lend the ticket to a friend—even if the weather's threatening. But if your tickets are good in any quantity at any concert, let a cloud appear on the horizon or the evening be hot, and everybody except the musicians goes to the movies or stays home to listen to records!

This season the Dell, which abruptly ended a disastrous season in 1948, established a new average attendance record with about 175,000 in 18 concerts. The previous announced total was 206,000 for 28 concerts in 1946. A healthy pat on the back for Frederic R. Mann, new president and general manager, and his board of directors.

Although Dimitri Mitropoulos was missed this year, the artistic level of the Dell is undoubtedly as high as any other summer series, with perhaps the exception of the Berkshire Festival. The players are Philadelphia Orchestra members, and the quality of conducting was good, if not always great.

Concluding Programs

In the final fortnight, William Steinberg continued his excellent work with readings of such diverse items as Don Juan, La Mer and Mozart's Symphony No. 40 that made them not only alive, but appositely styled. Alexander Hilsberg continued to give good account of his ever-increasing powers with a Tchaikovsky program. He also conducted for an operatic program starring Leonard Warren and Eleanor Steber, both of whom were in fine vocal and interpretative form.

Another soloist was Jascha Heifetz, playing the Tchaikovsky Concerto. Dampness did not seriously mar his immaculate playing. José Iturbi closed the season, drawing the year's record crowd as pianist and conductor in the Grieg Concerto, Liszt's Hungarian Fantasy, and solo pieces.

Duke Ellington and his 17-piece orchestra made their Dell debut and gave stiff competition to the B & O locomotive whistles across the Schuylkill, with a lively program featuring the Duke's own compositions, plus Sarah Vaughan, vocalist. The jazz was hot but didn't wither the grass.

Mimi Benzell and Walter A. Gould Wed

Mimi Bensell, Metropolitan Opera soprano, and Walter A. Gould, New York concert manager, were married in a civil ceremony at Derby, Conn., on July 29 by Judge David Cohen. Miss Benzell is the daughter of Mrs. Esther M. Benzell of New York and the late William Benzell. She made her Metropolitan debut in 1944. Mr. Gould is the son of Mr. and Mrs. James H. Gould of Forest Hills, N. Y. The couple met near the end of a concert tour which Mr. Gould arranged for Miss Benzell and his brother, Morton Gould, composer,pianist.

Joan Hammond for N. Y. City Opera

Joan Hammond, English soprano, flying from London to Australia for a concert tour, made a stop-over at La Guardia Airport on July 26, to sign a contract with Laszlo Halasz, director of the New York City Opera Company. She will return to New York in September to sing the leads in Madame Butterfly, Aida and Tosca at the New York City Center and at the Chicago Civic Opera House during the company's fall-winter tour.

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Lewisohn Stadium Finale Spirited

THE 32nd season of Lewisohn Stadium concerts by the New York Philharmonic-Symphony Orchestra ended on a gala note on Aug. 14, when a program from the musical shows of Richard Rodgers and Oscar Hammerstein II was given before an audience of some 21,000, the season's largest throng. The conductor for this evening was Salvatore dell'Isola, who leads the orchestra for the New York production of South Pacific, and Mr. Rodgers himself appeared as guest director for the Oklahoma selections.

The soloists were Gladys Swarthout, mezzo; Annamary Dickey, soprano; Thomas Hayward, tenor, and Robert Weede, baritone, with a chorus trained by Crane Calder. Each of the soloists was heard in a number of songs, Miss Swarthout contributing seven from various of the musical scores, Miss Dickey and Mr. Hayward, four each; Mr. Weede, five. All these were received with great favor.

The season record included 34 concerts of the 40 scheduled given as planned (one curtailed), three postponed to a later evening, and three cancelled because of rain. On the final evening Mrs. Charles S. Guggenheimer again made a speech, introducing the authors, Rodgers and Hammerstein.

Rubinstein Returns

A capacity audience of some 19,800 was on hand to greet the eminent Artur Rubinstein on July 22, when he played Tchaikowsky's Piano Concerto No. 1. With Pierre Monteux giving most sensitive and sympathetic orchestral support, Mr. Rubinstein's reading of the familiar piece was at his usual peak. But we never heard the second movement interpreted with similar depth, introspection and poetry.

The orchestra opened the concert with Berlioz's Overture to Benvenuto Cellini and then gave a telling account of Respighi's symphonic poem The Pines of Rome. The enthusiastic audience gave orchestra, conductor and soloist an ovation. The latter responded with four encores. H. W. L.

Heifetz Triumphs

A capacity audience filled the Stadium to listen to Jascha Heifetz on July 25. As his vehicle the eminent violinist had choven Tchaikovsky's Violin Concerto. He played it superbly, with complete finesse, beautiful tone and rare musicianship. Pierre Monteux and the orchestra provided equally immaculate accompaniment. The vociferous applause induced Heifetz to play two encores, also with orchestral accompaniment. A Hungarian Dance by Brahms and Dinicu's Hora Staccato in his own arrangement.

The orchestral offerings consisted of excerpts from Wagnerian operas: the Prelude to Meistersinger, Forest Murmurs from Siegfried, and Prelude and Love-Death from Tristan and Isolde, all interpreted by the master conductor with characteristic perfection.

An orchestral program, comprising Glinka's Overture to Russlan and Ludmilla, Tchaikovsky's Fifth Symphony, Lalo's Overture to Le Roi D'Ys and Ravel's Daphnis and Chloe Suite No. 2, made up the bill on July 26. Mr. Monteux and his orchestra were rightly feted for the inspired and brilliant execution of their assignment.

Leon Fleisher Scores

The young American pianist, Leon Fleisher, stole the show on July 27 with his performances of Franck's Symphonic Variations and Liszt's Concerto in A major, No. 2. With musicianship and technical brilliance, he conquered the manifold pitfalls of these difficult works. The audience gave him a prolonged ovation, which he acknowledged with three encores. Excellent orchestral support was given to him by Monteux, who also gave superb readings of Berlioz' Overture to The Corsair and Beethoven's Fifth Symphony. H. W. L.

Platoff Don Cossacks Heard

Because of rain, the concert of July 28 was postponed to the following evening, when Monteux led the first half, consisting of Chabrier's Overture to Gwendoline, Debussy's La Mer and Ravel's La Valse. The second part consisted of songs by the General Platoff Don Cossack Russian Male Chorus, under the conductorship of Nicholas Kostrukoff, their spirited folk and impressive liturgical numbers winning much applause. There were also some lively dances. The audience of 3,300 was enthusiastic.

Street Scene Abbreviated

Rain again shortened the Saturday night concert of July 30, devoted to music by Kurt Weill. Maurice Abravanel, conductor of the Utah Symphony, well-known as a batonist of opera and operetta, was on the podium and the soloists included Polyna Stoska, soprano, Brian Sullivan, tenor, both of the Metropolitan Opera; Dorothy Sarnoff, soprano, and Norman Atkins, bass. The program included a Symphonic Nocturne from Lady in the Dark and excerpts from Street Scene. All the singers were in good fettle, and scored in the solos and duets of the latter score, as did Joseph James in a comedy number. After the overture to Act II of Street Scene, the rain began and the program ended.

Ellabelle Davis and Efrem Kurtz

Efrem Kurtz, returning to the Stadium podium after a two-year absence, conducted the July 31 program which included the Bizet B Major Symphony, Villa-Lobos' Symphonic poem, Ulrapuru, and Verdi's Sicilian Vespers Overture.

Ellabelle Davis was guest soloist. The celebrated singer opened with two arias set at a slow, trying pace, the Ritorna Vincitor from Verdi's Aida and Casta Diva from Bellini's Norma. The beauty of the soprano's voice, her smooth, long-lined phrasing and excellent breath spacing were in marked evidence, although the tempi and the unequal acoustics were handicaps. When Miss Davis finally gauged her "wave-length," she warmed into more emotional delivery. Her group of eloquent Spirituals and Bizet's Adieux de L'Hôtesse Arabe was superbly sung. Mr. Kurtz directed with sure, precise beat, keeping the interpretative effects well under control. While the Villa-Lobos work held the most atmospheric appeal, the audience responded with appreciative applause to the entire program. M. C.

Weaver Novelty Played

In his second concert, Aug. 2, Kurtz introduced A Fugue for Strings by Powell Weaver, in its first New York hearing. A conservative work, it was well constructed and pleasing despite a certain lack of freedom in the writing. Also new to the Stadium was the section, Perpetual Motion, from Don Gillis' Symphony 5½, which Toscanini introduced with the NBC Symphony—definitely in the popular mold. The program also listed Rimsky-Korsakoff's Scheherazade, Ravel's Bolero and Fauré's Pavane.

Rosenker in Violin Offerings

Saint-Saens' B minor Violin Concerto was the solo vehicle chosen by Michael Rosenker, under Mr. Kurtz's baton, on Aug. 3. The concertmaster of the summer symphonic series, he gave considerable warmth and glow, as well as technical prowess to the work, despite an evening of great humidity. The orchestra men, in their shirtsleeves, gave good versions of Wagner's A Faust Overture, a Mozart Adagio and Fugue for string orchestra, Hindemith's Nobilissima Visione, Prokofieff's March, op. 99, and a suite from Kabalevsky's The Comedians, the last a spirited excerpt from an incidental score for a play and heard for the first time at the Stadium.

Glenn and List Appear

Postponed one evening because of the weather, the program of Aug. 5 featured Carroll Glenn, violinist, and Eugene List, pianist, as soloists under Efrem Kurtz. Miss Glenn played with charm

and virtuosity in the lively and technically tricky Khachaturian Violin Concerto, winning a warm ovation from the audience. Mr. List was heard in the plangent and familiar Grieg Piano Concerto, in which he established considerable atmospheric and dramatic effect. Following a number of bows, both the personable young artists were induced to play encores. Mr. Kurtz conducted the accompaniments and Tchaikovsky's Romeo and Juliet with aplomb.

Antonini Conducts

Saturday, Aug. 6, offered an "Italian Night" at the Stadium, an audience of nearly 15,000 applauding a program conducted by Alfredo Antonini, with three "Met" singers as soloists — Florence Quartararo, soprano; Jan Peerce, tenor, and Salvatore Baccaloni, bass—assisted by a small mixed chorus. All the artists were in enthusiastic form and in the case particularly of Mr. Baccaloni exhibited an unquenchable buffo spirit, while Miss Quartararo and Mr. Peerce sang ably. Numbers were selected from La Gioconda, Madame Butterfly, L'Elisir d'Amore, La Boheme, Barber of Seville, Il Trovatore, Cilea's L'Arlesiana, and Pergolesi's La Serva Padrona. Mancinelli's Scene Veneziane, and Soirées Musicales, the latter an arrangement by Britten of various movements by Rossini, were given in enkindling fashion by the players under Mr. Antonini, whose ability as an operatic leader was demonstrated in vigorous style.

Szigeti and Mitropoulos

The final week of the series began on Aug. 8, with Dimitri Mitropoulis conducting and Joseph Szigeti as soloist in the Beethoven Violin Concerto—a reading of deeply penetrative and wellthought out interpretative quality. Extras were Beethoven's Romance in G major, with orchestral accompaniment, the allegro movement from Bach's C major sonata and the prelude from his E major Partita, both unaccompanied.

Mitropoulis conducted an impressive reading of the same composer's "Eroica" Symphony, which had a markedly dramatic conception. He also led Mendelssohn's Fingal's Cave Overture in an expressive and fluent version. This was definitely a superior concert.

Mitropoulos Fills Two Roles

Mitropoulis appeared both as conductor and piano soloist in Prokofieff's Third Piano Concerto, on Aug. 9, the feat winning great applause. His ability as a piano virtuoso was remarkably demonstrated, and the orchestra co-operated with good will in what must have been an exacting task, since the conductor indicated his cues when able from the keyboard. The rest of the list consisted of Milhaud's arrangement of a Couperin Prelude and Allegro, and Rachmaninoff's Second Symphony. The reading of the symphony in particular was a rousing one, with considerable drama and temperamental coloring.

Stell Andersen in Brahms List

A Brahms program on the following evening, again under Mitropoulis' baton, consisted of the Academic Festival Overture, the Fourth Symphony, and the Piano Concerto in B flat major, with Stell Andersen as soloist. The players rose at entrance of the conductor who gave very forceful and impressive readings. The pianist also received applause for her playing of the taxing work.

Whittemore and Lowe in Modern Works

The concert of Aug. 11 had Arthur Whittemore and Jack Lowe, duo-pianists, as soloists under Mitropoulis' baton. The quality of the program was definitely superior. Poulenc's Concerto for Two Pianos was one of the high spots of the evening.

Mendelssohn's "Scottish" Symphony was outlined with great charm. The same national color predominated—but with a difference—in Britten's Scottish Ballade for two pianos and orchestra, a work that shows the composer's scoring ingenuity and originality, despite some commonplace pages. The soloists played it effectively, and added encores by Kreisler and Lecuona.

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PICKUP CHATTER

The first few months' releases of Capitol-Telefunken constitute solid addition to the recorded repertoire. Considering them as a whole, their dominant feature is the introduction to America of German conductors and orchestras, in German music, played with a solidity that makes an interesting contrast to our own less traditional interpretative methods. And, considering that the Telefunken masters, from which Capitol is pressing this series, are not exactly up to date, the recording is a direct testimony to the superiority of the European engineers at a time when ours were sometimes doing queer things to records. Admittedly, none of the Telefunkens has the high-fidelity sound of the best modern discs, but none of them is poor, and in matters of balance, nuance and lack of distortion, they can be heard with no apology.

German orchestras used to be considered supreme in the music of Wagner. Jochum's readings of the Lohengrin preludes and Tannhäuser Overture strike this listener as orthodox, completely reliable, and perhaps just a little heavy-handed. In these, as in the Act III Meistersinger Prelude, there is, however, an essential justness to phrase and accent that evokes respect. Mengelberg's work in the Meistersinger Prelude is more volatile, and in the 1812 Overture by Tchaikovsky his firmly controlled mixture of freedom and metrical accuracy are highly impressive. In Mozart's Eine Kleine Nachtmusik, Kleiber presents a careful, deliberate reading that gives the score its due and no more. It is preferable to the recent Beecham version, whose tempo is impossibly slow in the final allegro. Jochum's ideas about the great Mozart G minor are interesting. His pace is unhurried, and the first movement is hardly the molto allegro indicated by the score. Musical honesty, though, is always present, and the interpretation grows on one.

Extremely interesting is the single-disc F minor Concerto Grosso by Alessandro Scarlatti, a great, neglected composer whose son, Domenico, has assumed all contemporary rights over the family name. The music is quiet and reflective, with a faint touch of modality and (in the last movement) madrigal style. This is a beautiful disc, well recorded. Considerably less can be said for Furtwängler's Alceste Overture, which is marred by a couple of tasteless ritards and the interpolation of a few extra measures near the concluding bars.

Vivaldi and Hindemith

The Cetra-Soria long-playing disc of Vivaldi's The Four Seasons is an arrangement by Molinari for strings, cembalo and organ. No label credit is given the violinist who plays the solos. He probably is the orchestra's concertmaster, but whoever he is, he is very good. Vivaldi here has set out to depict the four seasons, and he composed a jolly, sturdy score that is not nearly as naïve as its program would suggest. The recording is excellent, and Molinari's direction is at all times sympathetic.

Hindemith's Nobilissima Visione is a suite he assembled from the ballet St. Francis, composed for the Ballet Russe in 1937 and choreographed by Massine. It exhibits the Gothic side of the composer's personality—the medieval flavor which so few but he can suggest. There is strength of purpose here, and a continuity of mood is maintained throughout. By any standards it is an appreciable score. Hanson's Serenade, which fills the last side of the album, appears to be an early, French-derived work. The recording of both works is fine

In Ormandy's Bach set, except for Jesu, Joy of Man's Desiring (which is credited to Lucien Cailliet) there is no note as to the arranger. If, however, the orchestrations were accomplished by a conductor formerly with the Philadelphia Orchestra, now with the N. Y. Philharmonic, whose initials are L. S., it would occasion no great surprise. The music follows its usual swollen course; and, for those who are interested, Sleepers, Awake and Jesu are available coupled together on a separate single disc, as is the Toccata and Fugue in D minor.

Concertos on Records

Quite a few years have passed since the old Columbia version of Beethoven's Triple Concerto was issued, and it is a pleasure to welcome a new example—not only because it is well played and recorded, but also because it might provide the material for a re-evaluation of a neglected work. The Triple Concerto is not on the plane of the big Beethoven masterpieces, to be sure, though it is probably superior to more frequently played music like the C minor Piano Concerto or the Violin Concerto. It has a few sweeping themes, bold announcements, and the vigor that Beethoven had in his prime; it should be heard more often. Corigliano, Rose and Hendl, all members of the orchestra at the time the recording was made, give a thorough and musicianly account of the work.

Another concerto that is not played too often is Mozart's in B flat (K. 450). Andor Foldes, the pianist in the Vox set, has more closely associated his name with modern composers than with Mozart, but here he shows he has the discipline and sensitivity to make the wizard of Salzburg come to life. Without sentimentalizing, he bends his phrases—especially in the slow movement—so that they flow into one another, and he has a finger technique that is uncommonly well equalized, permitting his scales to move with a real legato. The recording is good, and the only defect, mechanically, is a recurrent momentary pause where the breaks on the shellac sides were not spliced together too well.

Still another concerto is the Françaix Concertino, a tiny specimen of its kind, complete on one Capitol-Telefunken disc. It should not be confused with the little piano concerto which used to be in the Victor catalogue on two discs. "Effervescent" is going to be the word invariably used to describe the concertino, which is flippant, sparkling, thoroughly entertaining, and neatly constructed. Françaix, a superb pianist, rattles his piece off with ease, and the recording sounds mellow and well-balanced.

The Maryla Jonas 10-inch disc contains a routine piece of early Italian keyboard music by Rossi and a somewhat overplayed version of Handel's Passacaglia in G minor (the last movement of the seventh harpsichord suite).

Opera, Oratorio and Mass

About the most interesting music of the month is present in the vocal lists. Most important is the Cetra-Soria version of Haydn's The Seasons. This is slightly abridged. Nearly all of the recitatives are missing, as are sections 1, 9-12, 18-21, 23, 24, half of 28 and 33 of the orchestral score. Nevertheless, the cuts are not as extensive as they sound, and as it is the album contains more than one generally hears on the few occasions the work is presented in concert. The score, to use a feminine word that partly defines it, is darling. It is gentle, melodious, imaginative; it has a steady flow of ideas; it has grateful vocal parts, and some innocent merriment in the form of musical description (birds, hounds, thunderstorms, etc.). Nobody should deny himself the pleasures of this set, which would be a necessity no matter how inadequate the performance. Fortunately, the interpretation more than meets minimum musical demands. Neroni has a big, warm, resonant voice. Gatti and Albanese are well matched. Both have liquid, easily handled voices that fall pleasantly on the ear. Gui is generally content to remain subsidiary to his singers, and in one or two places one feels the need for more firmness of beat, but it can be said that he keeps things moving along.

In the realm of ecclesiastical music, Capitol-Telefunken has issued Bruckner's Mass in E minor, and Cetra-Soria has repressed their much-praised Mozart Requiem onto a pair of 10-inch long-playing discs. The Bruckner work is quiet, sincere, deep-felt. A fairly early work, it does not have the annoying (to some) clichés and mannerisms of the later symphonies. Bruckner was a very simple, religious man, and here he wrote music that had a direct meaning to him—and, hence, to anyone who hears it. The recording is a successful attempt in handling chorus against orchestra.

There is a livelier quality of sound in the Mozart Requiem, but also some spots that seem a little overloaded. Cetra-Soria released the set a little over a year ago; it originally was recorded in 1941, commemorating the 150th anniversary of the composer's death. This, Mozart's last work, was left unfinished. His pupil, Süssmayer, completed it, thereby giving scholars material for countless arguments about what part belongs to whom. Of one thing, though, there can be no doubt. Nobody but Mozart could have written the Lachrymosa. In the present recording, the vocal quartet has voice to spare. Stylistically, Tajo and Tassinari fare best, with Tagliavini and Stignani veering toward an over-emotionalism better suited for Italian opera. De Sabata gets plenty of excitement from the score, though in this instance it is legitimate drama rather than melodrama.

Vox has recorded, for the first time, the Vivaldi Gloria Mass, so called because its text deals with the Gloria section of the liturgy. It is a noble, virile score, representative more of ecclesiastical pomp and ceremony than the deeply intense, brooding things Bach made of his masses. The disc is unreservedly recommended, and so is the Vox set of Pergolesi's La Serva Padrona (in a cut version). La Serva Padrona is the oldest opera in the active repertoire, and one of the most charming. Only a few isolated arias previously were obtainable on discs.

Of the vocalists on single discs, Tucker does some of his best work on records in the Verdi-Flotow coupling, singing the popular trio of arias with a free lyric, yet powerful voice. Pinza is his usual reliable self in the Norma aria. The Capitol-Telefunken disc of Von Suppe's Boccaccio covers the high spots, and the music is one of those nostalgic Merry Widow predecessors that German singers do so well.

RECENT DISC RELEASES

Orchestral

BACH: Passacaglia and Fugue in C minor; Jesu, Joy of Man's Desiring; Toccata and Fugue in D minor; Sleepers, Awake. Ormandy and Philadelphia Orch. Columbia set MM-846, 4 discs, $4.95.

CHOPIN: A flat Polonaise; Waltzes; E flat Nocturne; Polonaise Militaire; etc. André Kostelanetz and his Orchestra. Columbia set MM-840, 4 discs, $4.95.

GLUCK: Alceste Overture. Furtwängler and Berlin Phil. Capitol-Telefunken disc 81001, $1.25.

HINDEMITH: Nobilissima Visione; HANSON: Serenade for Flute and Strings. Ormandy and Philadelphia Orch. Columbia set MM-841, 3 discs, $3.95.

JARNEFELT: Berceuse; Praeludium. Weldon and City of Birmingham Orch. Columbia 10-inch disc, 7590-D, 85c.

MOZART: Eine Kleine Nachtmusik. Kleiber and Berlin Phil. Capitol-Telefunken set EBL-8017, 2 discs, $3.75.

MOZART: G minor Symphony. Jochum and Amsterdam Concertgebouw Orch. Capitol-Telefunken set ECL-8015, 3 discs, $5.00.

PUCCINI: Intermezzo from Manon Lescaut; MASCAGNI: Intermezzo from Cavalleria Rusticana; WOLF-FERRARI: Intermezzi 1 and 2 from Jewels of the Madonna. Mitropoulos and Robin Hood Dell Orch. Columbia set MX-317, 2 discs, $2.95.

SCARLATTI, A.: Concerto Grosso in F minor. Edmund Weyns and the Wiesbaden Collegium Musicum. Capitol-Telefunken disc 89-80059, $1.25.

TCHAIKOVSKY: 1812 Overture. Mengelberg and the Amsterdam Concertgebouw Orch. Capitol-Telefunken set EBL-8022, 2 discs, $3.75.

VIVALDI: The Four Seasons. Molinari and Orch. of the Accademia di Santa Cecilia. Cetra-Soria LP disc 50004, $3.70.

WAGNER: Meistersinger Prelude. Mengelberg and Amsterdam Concertgebouw Orch. Capitol-Telefunken disc 89-80036, $1.25. WAGNER: Prelude to Act III of Meistersinger. Jochum and Berlin Phil. Capitol-Telefunken disc 89-80111, $1.25.

WAGNER: Preludes to Acts I and III (Lohengrin); Tannhäuser Overture. Jochum and German Opera House Orch. (Berlin). Capitol-Telefunken set ECL-8024, 3 discs, $5.00.

Instrumental

BEETHOVEN: Triple Concerto (Op. 56). John Corigliano (violin), Leonard Rose (cello), Walter Hendl (piano) and N. Y. Phil. dir. Walter. Columbia set MM-842, 4 discs, $4.95.

FRANCAIX: Concertino for Piano and Orchestra. Jean Francaix (piano) and Berlin Phil. dir. Leo Borchard. Capitol-Telefunken disc 89-80108, $1.25.

HANDEL: Passacaglia in G minor; ROSSI: Andantino in C. Maryla Jonas (piano). Columbia 10-inch disc 17562, 85c.

MOZART: Piano Concerto in B flat (K. 450). Andor Foldes (piano) and Lamoureux Orch., dir. Bigot. Vox LP disc 6580, $4.85.

MUSIC FOR FOUR PIANOS: pieces by Lecuona, Prokofieff, Strauss and Morganstern; played by the Philharmonic Piano Quartet. Columbia set MM-852, 3 discs, $3.95.

Vocal

BELLINI: Introductory Chorus and Cavatina (Norma). Ezio Pinza (bass) and Metropolitan Opera House Orch. dir. Cleva. Columbia disc 72826-D, $1.

BRUCKNER: Mass in E minor. Hamburg State Opera Choir and Orch. dir. Max Thrun. Capitol-Telefunken set EEL-2504, 5 discs, $7.50.

DON COSSACK CONCERT: The Lord's Prayer; The Sailors; On Saturday; A Hazel Tree; Twelve Robbers; etc. Don Cossack Chorus, dir. Jaroff. Columbia set MM-844, 4 discs, $4.95.

HAYDN: The Seasons. Gabrielli Gatti (sop.), Francesco Albanese (tenor), Luciano Neroni (bass), and EIAR Chorus and Orch. dir. Vittorio Gui. Cetra-Soria LP set 1202, 2 discs, $7.40.

MALOTTE: Blow Me Eyes; HARTY: My Lagan Love. Christopher Lynch (tenor), acc. Eugene Bossart. Columbia disc 72753-D, $1.

MOZART: Requiem. Pia Tassinari (sop.), Ebe Stignani (mezzo), Ferruccio Tagliavini (tenor), and Italo Tajo (bass), and EIAR Chorus and Orch. dir. de Sabata. Cetra-Soria LP set 1001, 2 10-inch discs, $5.90.

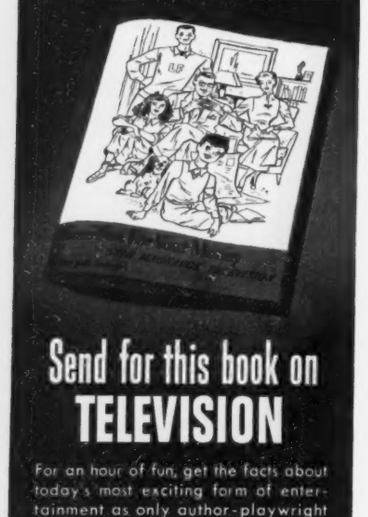
PERGOLESI: La Serva Padrona. Maria Erato (sop.), Aldo Bacci (bass), and Milan Phil. dir. Arrigo Pedrollo. Vox LP disc PLP-6600, $5.95.

RIMSKY-KORSAKOFF: The Rose and the Nightingale; RACHMANINOFF: Vocalise. Lily Pons (sop.) and orch. dir. Kostelanetz. Columbia disc 72753-D, $1.

VERDI: La Donna E Mobile; Questa O Quella (Rigoletto); FLOTOW: M'Appari (Martha). Richard Tucker (tenor) and orch. dir. Cooper. Columbia disc 72828-D, $1.

VIVALDI: Gloria Mass. Silvana Zanolli (sop.), Adalgisa Giordano (mezzo), Chorus of Choral Academy, Lecco, Italy, and Orch. of Teatro Nuovo (Milan), dir. Pedrollo. Vox LP disc PLP 6610, $5.95.

VON SUPPE: Boccaccio (excerpts). Elisabeth Schwarkopf (sop.), Rupert Glawitsch (tenor), and Chorus and Orch. of German Opera House (Berlin) dir. Walter Lutze. Capitol-Telefunken disc 89-80108, $1.25.



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NEW PUBLICATIONS

Carl Fischer, Inc., and the Oxford University Press have announced jointly that on and after October 1, 1949, the Oxford University Press, Inc., New York City, will be the exclusive agent in the United States for the Oxford Press music publications.

The firm of Carl Fischer, Inc., since 1929 the exclusive agent in the United States for Oxford music publications and, jointly with the Oxford University Press, Inc., exclusive agent for Oxford books about music, will continue to maintain its extensive stocks of Oxford publications. Oxford music and books about music will be available to music dealers and to the general public either from Carl Fischer, Inc., or from the Oxford University Press, Inc.

The move is in accord with the policy of the Oxford University Press aimed at unification of all its many publishing activities. A similar unification affecting sales of Oxford medical publications in Canada was effected on April 1, 1949.

Oxford University Press began to publish music in 1660. A separate music department was set up in 1924. In its music catalogue are thousands of compositions for orchestra, chorus, piano and other instruments, including works by composers ranging from the early Tudor period to such contemporaries as Vaughan Williams, William Walton, Allan Rawsthorne, Leo Sowerby and Bruce Simonds.

Following the return of the properties of G. Ricordi and Co. by the Office of Alien Property of the Department of Justice, the stockholders and directors held a meeting at which occasion Camillo Ricordi was elected president, Franco Colombo, treasurer, and Renato Tasselli, secretary and managing director. . . . Lawrence Fishbein has been appointed General Manager of the Edward B. Marks Corp., in charge of all office, copyright, royalty and general matters. He succeeds Simon Sheffler who died suddenly on Aug. 3. . . . Merrymount Music Press will publish Elie Siegmeister's setting of Emma Lazarus' The New Colossus. The work is arranged for baritone solo, mixed chorus and piano accompaniment.

Closing dates for the Composers Press, Inc., Seventh Annual Public Award Contests are as follows: Oct. 1, 1949, for the song to a secular or sacred poem; an anthem for mixed chorus with organ accompaniment; a sextet for 2 trumpets, French horn, baritone, trombone and tuba. A $100 cash prize will be awarded to one of the three works. Nov. 1, 1949, is the closing date for a first or second year teaching piece for piano and for a first or second year teaching piece for violin with piano. The winner of either one of these will receive $25 in cash and a royalty contract. Jan. 1, 1950, is the date for a one-movement symphonic work. No award was given in this category in the 1948 series. . . . The Community Arts Council of Vancouver, British Columbia, announced that it will sponsor the first Symposium of Contemporary Canadian Music. It is to be held at Vancouver on Feb. 12, 13 and 14, 1950. The other sponsor of the Symposium is to be the Vancouver Symphony Society, and musical supervision of the project was handled by Jacques Singer, the Symphony's conductor. All interested composers may contact the Community Arts Council, 630 Seymour Street, Vancouver. . . . Two world premieres given by the Chautauqua Symphony Orchestra under the direction of Franco Autori were Wilkins' Poem for Flute and Orchestra and Mr. Autori's transcription of Sonata Pian e Forte by Gabrieli.

Penguin Books, Ltd., is now publishing miniature scores which will be made available in this country. They are moderately priced, under a dollar, and the first to reach us are Mozart's Symphony No. 40 in G minor; Bach's Brandenburg Concerto No. 3, in G and Beethoven's Coriolan and Egmont Overtures. Each volume measures 7 and three-fourths inches across by five inches deep, is clearly printed, and is prefaced by an appropriate introduction.

Book

CHOPIN: The Man and His Music, by Herbert Weinstock. Alfred A. Knopf. $5.

Like Huneker's famous biography of Chopin, this is divided into two parts—the man and his music, with the former occupying 162 out of 336 plus xxii pages. The biographical sections proper are sober and factual. Weinstock does not possess Huneker's enthusiasm or Murdoch's sensitivity. He does, however, bring everything up to date; and if Chopin the man or his age are not exactly made to live, at least the text provides a handy source of objective information. It is to the musical sections that some objections may be raised, since many of the analyses are unusual, to say the least. Weinstock's procedure is to list the works chronologically, from Op. 1 on, taking them one by one and describing them. The whole project is conscientiously handled, but it is sometimes a little less than convincing. There is very little about the technical problems of Chopin's music and the basic plan of a work is not always clear. The following, for instance, is Weinstock's curious summary of the Fantasy in F minor's structure: A1-A2-B-A-C-D-E-F-(C)-G-D-H-I-C-D-E-F-C-J-C-D-E-F-G-H-I-C-J-C. This means little, it is a pile of bricks without presenting the ground plan. After all, the Fantasy in actuality is little more than a big A-B-A preceded by an introduction and broken up by a few transitory elements.

One of the most valuable features of the book is Appendix A—a summary of works without opus numbers, including those that were published within recent years.

Cantata

ALEXANDER NEVSKY, by Prokofieff. Leeds Music Corp., N. Y. $2.

One of the greatest scores ever written for the cinema, Alexander Nevsky was composed in 1938 for the Eisenstein film of the same name. Prokofieff later worked it into a cantata. There are seven musical pictures—Russia Under the Mongolian Yoke; The Song of Alexander Nevsky; The Crusaders in Pskov; Arise, Ye Russian People; The Battle on the Ice; Field of the Dead; and Alexander Nevsky Enters Pskov. Prokofieff's music is grim, mournful, nationalistic and savage in turn; and in the Battle on the Ice he has written some of the most exciting descriptive music ever penned.

Scores

BACHIANAS BRASILEIRAS No. 1, by Villa-Lobos. TOWN PIPER MUSIC, by Richard Mohaupt. THE CREATION, by Lehman Engel. Associated Music Publishers, Inc., N. Y. Miniature scores $1.50, $3.00 and $2.25, respectively.

An 18-minute work, this Bachianas Brasileiras—one of many so named—is scored for an orchestra of cellos. It consists of an Introduction (Embolada), Preludio (Modinha) and Fugue (Conversa). It is surprising how much variety Villa-Lobos gets into an orchestra with such apparently limited tonal resources. There is a large emotional range to this work, from the somewhat pleading repeated notes in the Introduction to the bracing measure of the Fugue. The melodic outlines, though eclectic, are decidedly Brazil-inspired.

Mohaupt's Town Piper Music is scored for 3 flutes (piccolo), 2 oboes, English horn, 3 clarinets, E flat and bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 cornets (optional), 3 trombones, tuba, percussion, tympani and strings. The duration is 14 minutes. Mohaupt has composed a melodious, richly-orchestrated piece of music that has a festive, dance-like quality.

Engel's score, for narrator and orchestra, sets the opening pages of Genesis to music. He uses a full orchestra with an unusually full percussion section containing such extras as gong, maracas, tom tom, gourd, and chimes. This is an ambitious effort, and Engel has carefully tried to follow in musical imagery the text of the Bible. A note to the score says that the work may be performed without narrator.

FIRST OVERTURE, by Gardner Read. Composers Press, Inc., N. Y. $5.

This work won the 1947 symphonic award sponsored by the Composers Press, Inc. Dedicated to Fabien Sevitzky, it is Read's Op. 58. It was commissioned by Sevitzky, and first played by him in 1943. The score contains what the composer calls "national themes"—a Stephen Foster melody and the melody of a spiritual. Scoring is for standard full orchestra, with piano, harp, glockenspiel and xylophone in the battery. Read's treatment is direct and vigorous, and his score is a valid contribution to American music.

For Piano Solo

SCHERZO A LA RUSSE, by Tchaikovsky. Leeds Music Corp., N. Y. 60c.

Here we have the Op. 1, No. 1 of Tchaikovsky—his first published work (1865). It is based on a Ukrainian folksong which the composer had used in a discarded string quartet, according to A. E. F. Dickinson in The Music of Tchaikovsky. There is some difficult (and pompous) writing for the solo instrument, but the piece is too long for what it has to say, and some of the figurations are not especially pianistic.

RONDO, by Arthur Berger. Mercury Music Corp., N. Y. 60 cents.

Fairly short, gracious, lilting, this Rondo is a clever composition that is an expert piece of piano writing. It is romantic in conception, though some of the harmonics have a decided bite, and there is a Stravinskian hint in some of the rhythmic shifts. Despite the faint suggestion of a "school," however, the Rondo has individuality and rigid musicianship behind it. The key is F major.

SONATINA No. 3, by Jacques de Menasce. Mercury Music Corp., N. Y. $1.50.

Composed in 1945-1946, this piece is in three movements—Allegro Scherzando, Variations (andante sostenuto) and Rondo (allegro assai). Predominantly modern French in style, the writing is urbane and sensitive, relying on linear adjustment rather than masses of piano sound to make its points. The sonatina is not too easy, technically, though it lies well in the hand. Recommended for concert purposes.

Beethoven Cadenzas for Violin

CADENZAS (Beethoven Violin Concerto, Op. 61), edited by Max Rostal. Novello and Co., Ltd. H. W. Gray, N. Y. $1.50.

It is not commonly known that Beethoven made a piano-orchestra arrangement of his violin concerto and composed cadenzas for it. Max Rostal has re-transcribed those piano cadenzas back to the violin, and professional violinists who for some reason do not like the Kreisler or Joachim cadenzas might want to take a look at these. As cadenzas should be, they are properly difficult; and the first-movement one has a timpani beat supporting the solo instrument. The cadenza to the finale is Rostal's own.

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Pre-Bach Works

Do you think it makes the presentation of Bach easier if the pupil has had a fairly good repertoire of early classics? If so, what would you use as preparatory literature? P. S., Ohio.

The presentation of first lessons in Bach to any pupil, regardless of grade or age, should not be difficult. However, the early classics are excellent foundational material for all piano study. Works from the early English, particularly Byrd, Gibbons, Purcell and Blow; the early Germans—Froberger, Pachelbel; the early French—Couperin, Rameau, Chambonnières; and the early Italians such as Frescobaldi, the Scarlattis and others, will help to develop taste, technical facility and purity of style.

Improved Listening

How may one improve the listening of an advanced student who does much concert work, even if in a small way? How may this student improve his interpretations? Please give me some suggestions. J. C., Ga.

To improve interpretation one must improve the listening capacity, the hearing of pitch, discrimination of the volume of tone and tonal color. The pupil should hear all the fine piano playing possible and know the works of each composer thoroughly, also musical history and the correlated arts. Finer interpretation means more than technical improvement. It must come from a musical growth in every way.

The Twelve Tone Row

Is it necessary to present to advanced pupils much modern music, particularly that which make use of the twelve tone row? If so, can you suggest something suitable for the first presentation?

K. C., Canada.

It may not be necessary to give much modern music to pupils, but why not? If the teacher has a good understanding of the technic of the various modern idioms, it should prove more than just interesting. For your special request, I suggest Twelve Short Pieces in Twelve Tone Technic, by Ernst Krenek, published by G. Schirmer.

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Minneapolis College Additions

MINNEAPOLIS.—At the start of the fall term, Sept. 12, 11 new faculty members will be installed at the Minneapolis College of Music, bringing the faculty membership up to 70. They are: David Serkin, recently appointed principal cellist with the Minneapolis Symphony; Dr. Edgar Hiller, European opera singer; Larry Day, baritone; Inez Chandler Richter, voice instructor; Agnes Rast Snyder, returning after two years' absence singing in concert.

A department of Modern Music has been added, with six members of the faculty, Eugene Bird, Donald Stoyke, William Green, Roland Pencock, Maurice Reiman and William Bastien. All have had extensive experience in name bands throughout the country. Courses offered in this department include modern theory, orchestration and arranging, voice coaching, radio technique and instruction in band instruments.

La Forge-Berumen Activities

The second summer musicale of the season at the La Forge-Berûmen Studios brought performances by artist-pupils of both Frank La Forge and Ernesto Berûmen. The singers were Gloria Laird, Pearl Keller, Rita Haaser and Rosa Canario, sopranos; Frank Hawkins and Ralph Quist, tenors; with Mr. La Forge at the piano. Thomas Mullady played piano solos.

Activities of artists from this studio in recent months include the following appearances: William Van Zandt, baritone, with the Toronto Philharmonic under Sir Adrian Boult; William Schoonmaker, pianist, soloist with the Port Jervis Symphony; Mr. La Forge and his pupil, Walter Cassel, guests on the Leschetizky birthday broadcast; Rita Hasser, coloratura soprano, and Ralph Quist, with Mr. La Forge at the piano, at Steinway Hall at Katherine Coy's pupils' recital; Rosa Canario, dramatic soprano, and Thomas Hayward, tenor, in two broadcasts in June.

THREESOME IN TEXAS . . . Solon Alberti with Lillian Cooper (right) and Bettye Hairston in Houston, Tex. Mrs. Cooper is a voice teacher there and Mr. Alberti's representative. Miss Hairston, an artist-pupil of Mrs. Cooper, sang a lead in this summer's operetta season in Houston, with John Brownlee directing. Both Mrs. Cooper and Miss Hairston study with Mr. Alberti in New York and Houston.

Mario Artists Active in Europe

Queen Mario, spending the summer abroad, was greeted in Florence by two of her pupils, Eloise Degenring and Angela Brama. These two sopranos were among the Americans enrolled last winter at the new school of opera at La Scala in Milan. Both have been asked to return and in addition are to be granted full scholarships in the coming season. Miss Degenring, who for the past three years was assistant to Anna Hamlin, head of the voice department at Smith College, was appointed in January by Gina Cigna as her personal assistant in teaching voice. Miss Brama made a debut in Milan in a concert of new music at the Teatro Angelicum. She sang the lyric solos in the first performance of a cantata by Giuseppe Piazzi.

Dornay-Culp "Practice Recital"

Students of Betsy Culp at the Dornay-Culp Studios gave the final practice recital of the season on July 31. Opening and closing the program were trios from Mozart's Magic Flute, sung by Sylvia Margolies, Jeanne Parratt and Sandra Gordon. Solo groups were offered by Patricia Hackett, Sandra Gordon, Nadya Leronova, Jeanne Parratt, Sylvia Margolies and Catherine McGuigan. Arias by Saint-Saens, Meyerbeer, Massenet and Gounod were sung, and songs by Brahms, Coates, Rodgers, Valverde and others.

Warner for Eastman Faculty

ROCHESTER, N. Y.—Dr. Richard Warner has joined the faculty in the department of theory of the Eastman School of Music, coming here from Berea, Ky., where for four years he has been head of the music department at Berea College. Dr. Warner also will be organist-choirmaster at St. Paul's Episcopal Church, Rochester, succeeding Harold Gleason. Dr. Gleason resigned to devote himself to his duties at the Eastman School, where he is head of the organ department, professor of musicology and music literature in the graduate department; author of several books, he is working on two more.

Beckhelm to Head Cornell Conservatory

MOUNT VERNON, IOWA.—Cornell College announces the appointment of Paul Blair Beckhelm, Ph.D., as director of the Conservatory of Music. Dr. Beckhelm has had teaching administrative positions at Sterling College, Sterling, Kan.; Fort Hays Kansas State College; Hood College, Frederick, Md. He is the composer of orchestral and chamber music, and numerous works for choral groups, solo voice, piano and ensembles.

Kortschak Heard in Concerts

Hugo Kortschak started his vacation on Aug. 4 after an active six weeks of teaching at the Norfolk Music School of Yale University. As violinist of the Faculty Trio of Yale, he appeared in concerts at the Cummington School of Arts and at the Norfolk Music School with Bruce Simonds, piano, and George Brown, cello. Mr. and Mrs. Kortschak have been spending August near Pittsfield, Mass. They attended the Berkshire Festival of Chamber Music, with which Mr. Kortschak was associated from 1918 to 1928 as assistant to Mrs. Elizabeth Sprague Coolidge, founder.

NATS Has Indiana Workshop

Sixty or more members of the National Association of Teachers of Singing, representing 17 states, attended the five-day regional workshop held Aug. 8-12 at Indiana University, Bloomington, Ind. Prof. William E. Ross, teacher of voice at the university, served as general chairman for the workshop. There were courses in the psychological approach to vocal training, physics of sound (recording and reproducing of sound), and phonetics (American dialects and foreign languages). Discussion periods were conducted by a panel of NATS faculty.

Sydneys Open Vocal Studio

ANN and DAVID SYDNEY

Ann and David Sydney, soprano and baritone, maintain a joint vocal studio, where Mrs. Sydney specializes in training children as singers, while Mr. Sydney concentrates on adult voices. Both use the bel canto method taught Mr. Sydney by Italian masters. Mrs. Sydney is a graduate of the New England Conservatory of Music, where she received a scholarship at the age of 14. After study at the B. W. Swift Studios of Boston, she continued training with Mr. Sydney. Both singers have background as soloists in churches and temples, and have toured in concert throughout the United States and in Canada and Mexico.

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IN SCHOOLS and STUDIOS

Olga Eisner Singers Heard In Many Engagements

Singers from the studio of Olga Eisner are engaged in numerous activities. Conchita Gaston, mezzo-soprano, has been signed by Laszlo Halasz for the New York City Center Opera, where she will make her debut this fall. Last spring Miss Gaston was a soloist at the festival in Columbia, S. C., and in performances of Mendelssohn's Elijah and Vivaldi's Gloria in Queens, N. Y.

The Rome Opera has recalled Lilly Windsor to sing there this year after the soprano's concert tours in the United States. Mimi Benzell, coloratura soprano, following her season with the Metropolitan Opera in New York and on tour and her concerts through the country, is now busy with radio and television. Martha Wright, a star of the Lanny Ross Show on Thursday nights over WOR and in another series on Tuesday nights, has been engaged for the coming Broadway show Gentlemen Prefer Blondes. She was soloist in New Haven on June 28 at a concert attended by more than 10,000 people. Thomas Scherman, conductor of the Little Symphony, has signed Beverly Lane to sing four concerts with his organization. Louise Burge, prize-winner of the Rosenwald Foundation, is voice teacher at Howard University, Washington, D. C., and recently gave concerts in Texas and Tennessee.

Nenette Marchand was soloist at the Matinee Musicale Club, Philadelphia. Sally Cherry-Pestcoe of Philadelphia sings over the radio and in special concert programs compositions of Frederic Jacobi, with Mrs. Jacobi at the piano. The Civic Light Opera of San Diego, Calif., has reengaged Carmen Conger as leading soprano. Ruth McVayne, who filled recent oratorio engagements, is now touring with the Kiss Me, Kate road company in California.

Jeanne Privette, soloist in two churches, was assisting artist in the Brahms Requiem and Bach cantatas in Binghamton, N. Y., as well as soloist in the St. Matthew Passion, Elijah and a Lieder concert, all in Greater New York. Beverly Shearer has been awarded a scholarship at the Berkshire Festival. Peggy Lee Whiting, who represented the state of Utah in six concerts in Texas, was soloist in Menotti's The Telephone in Fort Worth. She is a member of the Lemonade Opera, where she made her debut as Gretel in Hansel and Gretel.

Texas Christian Univ. Opens New Building

FORT WORTH, TEX.—The new Fine Arts Building and Auditorium of Texas Christian University will be occupied on Sept. 9, the largest and costliest single unit in TCU's $10,000,000 "Total Building Program," to be completed in 1953. There are 82 rooms in the new edifice, including an auditorium seating 1258, theater, art gallery, offices, classrooms, music and art studios, and laboratories. Facilities are available for opera productions, symphony concerts, ballet, a little theater, broadcasts and lectures. There is a new concert organ, to be dedicated by a series of concerts in October.

Dr. T. Smith McCorkle is dean of the School of Fine Arts, which is now able to add to the regular curriculum several new courses. One of these is an opera workshop directed by Karl Kritz; another is church music under Gordon Young; and training in ballet, sculpture, television, radio, stage design, lighting and technique. The School of Fine Arts is one of eight schools and colleges composing Texas Christian University, which is headed by Dr. M. E. Sadler, president.

Kirshbaum Studio Events

The 14th season of Bernard Kirshbaum's preparatory coaching for entrance exams to conservatories and music schools will begin on Oct. 3. The courses at the Kirshbaum Studio are designed to shorten the time needed for study at such schools. The piano course includes repertoire, private and class lessons and preparation of two complete recital programs; students may audition for television and appear in the tournament of the National Guild of Piano Teachers. Courses in theory and harmony enable students to enter second and third year groups at conservatories.

The Music Counselor Placement Bureau obtains positions in summer camps for qualified pianists.

JAMES WILSON, FRANCES GOULD and ADRIENNE HATCH.

Adrienne Hatch Students Heard

Students of Adrienne Hatch were presented in an annual piano recital on June 18 at Steinway Concert Hall, the program including works of Beethoven, Mozart, Schubert, Mendelssohn, Debussy. The playing of the young musicians reflected the taste and skill of their teacher. A high point of the evening was the Vivaldi Concerto for two violins and piano, admirably played by Adrienne Hatch, first violin; Frances Gould, second violin; and James Wilson, piano. The brilliance and musical insight of the performance earned enthusiastic applause from the capacity audience.

L. S.

Dalcroze School Auditions

Auditions for instrumental scholarships offered by the Dalcroze School of Music for the coming season, October 1949-May 1950, will be held the last week of September. Applications, which must be submitted by Sept. 19, may be obtained by addressing the Dalcroze School of Music, City Center of Music and Drama, 130 W. 56th St., New York 19. Nine scholarships are available with the following artist-teachers: violin with Ralph Silverman; viola, Nathan Gordon; cello, Carl Stern; bass viol, Homer Mensch; flute, Mildred Hunt Wummer; oboe with Philip Kirchner; clarinet, Gustave Langenus; French horn, Joseph Franzl; bassoon, Manuel Zegler.

Fall registration begins on Tuesday, Sept. 6. Classes start Saturday, Oct. 1. Arthur Mendel, recipient of a Guggenheim Fellowship to write a book during 1949-50 on The Music of Bach in Performance, will be on leave of absence from the school this season. His course in Musical Analysis will be offered again in 1950-51, and he will also present a new course in the Interpretation of 17th and 18th Century Music.

Missouri University Concerts

COLUMBIA, MO.—The University of Missouri Concert Series, Prof. Roger Whitmore, director, will open its fall season with dual concerts, Oct. 19 and 20, presenting the Robert Shaw Chorale. The St. Louis Symphony under Vladimir Golschmann and with Jennie Tourel, soloist, will be heard on Dec. 5 and 6. The winter semester concerts bring the Cincinnati Symphony, March 30 and 31, and the season concludes with the presentation of Risë Stevens, April 25 and 26.

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UP AND DOWN THE GUILD KEYBOARD

MRS. CARL BEUTEL

Dr. and Mrs. Carl Beutel are chairmen of the Detroit NGPT. Dr. Beutel is a Berlin-trained pianist; he played his own concerto with the Detroit Symphony, and is a board member of the Detroit Pro Musica and Musicians League. Mrs. Beutel has an M.A., is Licentiate and judge for the Detroit Musicians League; treasurer of Tuesday Musicale; patroness of Mu Phi Epsilon; manager of Beutel Piano School. As permanent chairman for Michigan's Annual Music Festival, she has put on six annual mass-piano concerts, the participants using more than 300 pianos simultaneously.

Robert Vettleson will arrange a Brahms cycle by chamber music artists in Tudor Hall at the Academy of Music, San Francisco. Floyd Everett Sharp, pupil of **Elisabeth Simpson,** gives a recital in September for the Saturday Club of Santa Rosa. Edwin Calberg gave his fifteenth annual recital at the Women's City Club of Berkeley.

The Paderewski Medal is awarded to all Guild members' pupils who complete ten years of playing ten memorized numbers each year, plus scales and cadence-chords. This beautiful medal has just been won by: Nurhan and Shadan Adrian (pupils of N. Adrian, Massachusetts), Rosemary Anderman (B. Ryan, Chicago), June Andrews (A. Jones, New York), Joyce Reid Buntin (F. Buntin, Virginia), Dolores Fehrenkamp (C. Madison, Texas), Elizabeth Anne Hulley (J. McLucas, Colorado), Bebe Keating (T. Callahan, Washington, D. C.), Suzette McKinney (M. Waltman, Texas), Mary Mazdrachi (G. Rondeau, Rhode Island), Katharine Regester (M. Waltman, Texas), Reba June Shields (T. McGee, Georgia), Rosa Belle Stewart (B. Harding, Virginia), Randall Stone (M. Short, Washington), Eleanor Beck Watkins (E. Williams, Missouri), Gina Valente (C. Valente, New York).

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Mu Phi Epsilon Holds Chicago Council Meeting

Mu Phi Epsilon, national music sorority, held its national council meeting July 2-4 at Drake Hotel in Chicago with Mrs. Margarette Wible Walker, national president, presiding.

In addition to their annual appropriations, the council set aside $500 for awards and scholarships. These will include an expansion of the national project of the sorority, School of Music at Gad's Hill Settlement Center in Chicago, through patron membership in several settlement schools over the nation. A scholarship was also given to Interlochen Music Camp and a substantial contribution made to the Cadman Memorial Fund. Many local chapters have also given to this fund as the late Charles Wakefield Cadman was a patron of the sorority.

Annual appropriations of Mu Phi Epsilon included the national project at Gad's Hill, the MacDowell Colony and the National Federation of Music Clubs.

Winners of the musicological research contest and of the chapter and individual member service awards were announced during the meeting. Their identities will be revealed later following their acceptance of the award.

The contest was set up some years ago by alumnae to encourage study, research, and discussion in the field of musicology with the winning thesis being published in The Triangle, sorority magazine, and receiving a prize of $100. Judges for this year's contest included such musicologists as Prof. Paul J. Christiansen, Concordia College School of Music, Moorhead, Minnesota; Dr. George S. Dickinson, president of Vassar College; Dr. Lloyd Hibberd, associate professor of the School of Music at North Texas State, Denton, Tex.

Plan 1950 Convention

Tentative plans were considered and approved for the 1950 Mu Phi Epsilon convention to be held in Seattle, with Mrs. Eleanor Hale Wilson of that city as chairman.

Council members include Mrs. Walker, president, who has just completed a successful year as dean of women and a member of the music faculty at Texas Technological College, Lubbock, Tex.; Mrs. Mildred Martin Christian, first vice-president, a resident of Cleveland, who is in charge of sorority extension; Mrs. Ruth Row Clutcher, second vice-president of Philadelphia, music adviser, and Mrs. Hildur Lavine Shaw, third vice-president of Fargo, N. D.; in charge of alumnae affairs. Mrs. Orah Ashley Lemke, national editor of The Triangle, monthly magazine of the organization, comes from St. Louis. The national executive secretary-treasurer is Mrs. Bernice Oechsler who maintains the national executive office in Sylvania, Calif.

Mrs. Walker represented the sorority at the national convention of the Music Teachers Association held in San Francisco, Aug. 17-21.

Pius X School Concerts

The summer series of concerts and lectures in the 1949 summer session of Pius X School of Liturgical Music at Manhattanville College of the Sacred Heart was brought to a close with an organ recital by Edgar Hilliar on Aug. 3. Mr. Hilliar, a member of the faculty, played the Cassavant organ of the Pius X Auditorium. His numbers included the Handel Concerto V and numbers of Bach, Bridge, Widor, Schroeder, Whitlock and Vierne.

On July 27 Alice Anderson, soprano, and Robert Hufstader, pianist, and director of the Juilliard Summer School, were heard in an unusually interesting program, which listed three seldom-heard Handel arias, four Debussy songs, three Schubert Lieder, and, in English, Vaughan Williams' setting of Stevenson's Bright Is the Ring of Words; John Edmunds' music to Procne (Peter Quennell) and O Death, Rock Me Asleep (Anne Boleyn); and John Duke's to Voices (Witter Bynner) and Wild Swans (Edna St. Vincent Millay).

Jacobi Works Performed

A program of works by Frederick Jacobi was given on Aug. 8 at the University of California, Berkeley, Calif., where Mr. Jacobi has taught this summer. Among the numbers were Meditation for Trombone and Piano, played by Davis Schuman and Irene Jacobi; Hagiographa, for string quartet and piano, featuring Irene Jacobi and young artists from the San Francisco Conservatory classes of Sidney Griller; and Concertino for Piano and String Orchestra, with Irene Jacobi and a group under the composer's direction.

On Aug. 19, Stanford University staged the second act of Mr. Jacobi's opera The Prodigal Son. Student singers appeared with full staging and orchestra under Jan Popper, who directed a performance of Britten's Peter Grimes last year.

Mr. Jacobi returns to New York early in September to take up his work as teacher of composition at the Juilliard School of Music.

HAIL AND FAREWELL . . . Giuseppe Valdengo, (right), baritone of the Metropolitan Opera, sailing for England on the SS. Queen Mary to make recordings, receives a bon voyage visit from his friend Charles Reading.

Bernice Frost's Lecture Tour

Bernice Frost, following her eleventh season of teaching at the Juilliard Summer School, lectured for a week at the Catholic Institute in Boston, going from there to Minneapolis to conduct a Piano Clinic; then to Spokane, Seattle, Tacoma, Olympia and Longview, Wash.; to Portland, Ogden, Salt Lake City, Denver, Omaha, Dubuque, Indianapolis, Detroit; and concludes her tour with lectures and a piano class in Syracuse, N. Y. She returns to resume her teaching in New York about Oct. 15.

Freeman Pupil Wins Award

Richard Lane, 15-year-old pianist, pupil of Isadore Freeman, took second place in the artists' division competition of the International Piano Teachers Association Convention held in Buffalo, N. Y., in July.

SCHOOL NOTES

Serge Koussevitzky has been named Music Consultant for Brandeis University in Waltham, Mass., which plans to establish a School of Music. Dr. Koussevitzky will aid the university administration in the development of curriculum, programming, and selection of personnel for the projected School of Music.

The Frank Huntington Beebe Fund for Musicians has awarded scholarships for study of music in Europe to Mary De Q. Briggs, St. Paul, Minn., composition and piano; Takouhi Chorbajian, Somerville, Mass., piano; Kenneth F. Gordon, Brooklyn, violin; and Lee J. Wolovsky, New York, voice.

Ray Still, for the past two seasons first oboist with the Buffalo Philharmonic Orchestra, has been appointed first oboist with the Baltimore Symphony and to the faculty of the Peabody Conservatory. Announcement was made by Reginald Stewart, conductor of the Baltimore Symphony and director of the conservatory.

Hilda Banks, pianist, has opened her new studio on Pinehurst Ave., New York.

The North Carolina State Symphony Orchestra is holding its annual auditions at Meredith College, Raleigh, N. C., on Sept. 17. These auditions are open to children (under 17), to adults and choral groups, the latter for the first time. Winners in the soloist division will be heard in concert with the symphony.

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